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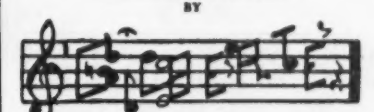
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## THIRTEENTH BACH FESTIVAL AT BETHLEHEM, PA.

Dr. J. Fred Wolle, the Bach Choir and Soloists Unite  
in Fine Presentation of Masterpieces—Festival a  
Step Forward in Bethlehem Musical History

It is many years now since the Bach Choir of Bethlehem, Pa., automatically promoted itself from the position of a local singing society to that of a national musical institution, a promotion brought about by the energy, enthusiasm and capability both of its leader, Dr. J. Fred Wolle, and of the individual members. America is not oversupplied with national musical institutions of permanence and consistent serious endeavor, and the Bach Choir, in consequence, has come to occupy a position almost unique in this country—in fact, a position quite unique on account of its faithful and exclusive devotion to the works of the master of masters—Johann Sebastian Bach.

Some critics—among them, it may be said, those who are ranked foremost—have gone to Bethlehem and been quite unable to see the forest on account of the trees. One ornament of the profession devoted learned pages to protesting that certain of the soloists indulged in "acciacature" instead of "appoggiature," and there has been much futile and entirely unnecessary discussion as to both the dynamic and rhythmic practices of Dr. Wolle in his reading of Bach. The great point is that the Bach Choir and its annual festival are now an integral and vital part of the structure of music in America, to be remembered along with such other items of long standing value as the Handel and Haydn Society, of Boston, the Symphony Orchestra of that city, the New York Philharmonic Society, the Worcester and Cincinnati Festivals and the annual Lindborg "Messiah," to mention a few institutions—recalled at random—which have gained importance through age as well as effort. The writers who have quibbled over the Bethlehem performances have quite missed giving ample recognition to the fact just stated; and as for these quibbles themselves, the present writer is quite willing to back Dr. Wolle's knowledge of Bach and his works against the dilletantism of those renowned gentlemen, particularly of the New York daily and Sunday press.

This year's festival at Bethlehem took place on Friday afternoon and evening, May 24, and Saturday afternoon, May 25. The auditorium was as usual the Packer Memorial Church, on the campus of Lehigh University. Dr. Wolle's choir included 250 voices, T. Edgar Shields was the organist, and there was an orchestra of about forty players from the Philadelphia Orchestra.

As usual, Dr. Wolle had selected his soloists with special reference to their knowledge of the Bach works. The men on both days were Nicholas Douty, the Philadelphia tenor, who has come to be with the years almost as much of a Bethlehem Festival institution as the festival itself, and Charles Trowbridge Tittmann, the bass, whose finely sonorous voice has now been a feature of several festivals. On the first day the women soloists were Mildred Faas, soprano, and Emma Roberts, contralto. On Saturday Mae Hotz sang the soprano solos, while Grace Harden, taking the place of Merle Alcock, called away by the dangerous illness of her father, gave the contralto numbers of the B minor mass.

### The First Session

The opening session, on Friday afternoon, beginning at four, was devoted to the cantata, "My Spirit Was in Heaviness," the "Actus Tragicus" and the double chorus, "Now Shall the Grace." Following the custom of years, the Moravian Trombone Choir—now as much a feature of the festival as the Bach Choir itself—played several chorales in the church tower, striking at once the keynote of the whole festival and establishing that distinctive atmosphere which distinguishes the annual Bethlehem affair from all other festivals. "My Spirit Was in Heaviness," though one of the best known of the Bach cantatas, had not been sung at Bethlehem since April, 1905, during the fifth festival—the present festival was the thirteenth. It is a work which begins in a spirit of dejection—"Lord, my God, my spirit was in heaviness and deep affliction," first chorus—and goes through with steady emotional crescendo to the final jubilation—"Praise, and honor, and glory, and power, be to our God for evermore, and evermore. Amen, Amen, Hallelujah!"

The personnel of the choir varies of course from year to year. This year it was the alto and bass sections which were particularly good in tone quality, though the other sections left little to be desired.

In singing, there was naturally no preference between the various voices, but that same fine ability, that same thorough knowledge of the niceties of Bach choral music which Dr. Wolle has drilled into his choristers for years

and which is the distinguishing mark of their work. From the gray, sombre coloring of the opening chorus, through the questioning accents of "Wherefore grieve thou, O my spirit, and art so unquiet within me?" to the final triumphant outburst, in which the solid tone of the choir (Continued on page 6.)

## LEXINGTON THEATRE SOLD

Chicago Opera Association Takes Long Lease

It was announced last week that the Lexington Avenue Opera House, known generally as the Lexington Theatre, had been sold to the Lexington Theatre Corporation, with George D. Grundy at the head. Mr. Grundy has been the



SIR HENRY J. WOOD.

Who looms large in the public eye at the present moment as the probable next conductor of the Boston Symphony Orchestra. His largest reputation has been gained chiefly in London, where he has conducted the famous Queen's Hall Orchestra, and made the equally celebrated Promenade concerts even more popular than they were before he became their head. He is generally regarded there as an especially sympathetic and temperamental leader of the modern works, particularly those of the French, Russian and Scandinavian schools. In 1904, Henry J. Wood (he was not then Sir Henry) led two concerts of the New York Philharmonic Society. The MUSICAL COURIER wrote at the time: "Henry Wood looks like Nikisch, acts like Nikisch and leads like Nikisch." This photograph is from a MUSICAL COURIER front cover of January, 1904.

director of the Dancing Carnival at the Grand Central Palace for some years past and last year rented the Lexington Theatre for some performances in connection with his other activities. The syndicate purchased from the Manhattan Life Insurance Company, which recently acquired it at foreclosure sale from Oscar Hammerstein, who built it. The insurance company had a mortgage for \$450,000 on the property, which was purchased for \$550,000 by Mr. Grundy and the syndicate.

The Chicago Opera Association, it is announced, has taken a lease of the theatre for a five weeks' season each year for the next five years, beginning in January, 1919. The lease is at the rate of \$3,000 per week.

Mr. Grundy, seen by a MUSICAL COURIER representative, stated that, with the annual Chicago Opera engagement for a nucleus, he was anxious to make the Lexington Theatre a recognized New York home of the best class of music. "It seems to me," said he, "that there is room for still another first class house in New York devoted to the best music. You know what magnificent acoustics and accommodations for the public we have here. Of course the Lexington has always been devoted to a very different class of entertainment—except for the Chicago engagement—but if musical organizations and artists show a disposition to meet me only half way, I am perfectly willing to work with them on an equitable basis and to reserve the house exclusively for the best music. We already have some ambitious plans in mind, which, if they go through, will be of interest to every music lover in New York."

## YSAYE AND MISCHA ELMAN

NET A TOTAL OF \$32,000

The Great Violinists Add That Amount to Cincinnati Red Cross Drive

Cincinnati, Ohio, May 25, 1918.

One of the most unusual musical events that ever has occurred in America, and certainly the most wonderful that Cincinnati ever has known, was the joint appearance of Ysaye and Elman at Music Hall here on Friday evening, May 24, in a recital for the benefit of the Red Cross Fund. Such an occurrence will never again happen in Cincinnati is the general opinion of those who were fortunate enough to secure seats.

It was a great concert, and a great audience. It added \$32,000 to the Red Cross Fund. The immense crowd was thrilled and exhilarated. It is not often that Music Hall echoes to the charming intimacy of chamber music, and this program, selected by the great Ysaye himself, so enchanted everybody that the foyer in the intermission was one salvo of enthusiasm and praise. The house was sold out; every box was taken, and while this fringe of the elect was not, in most cases, in full dress, owing to the fact that so many of the members of box parties were in dress of Red Cross nurses, as requested by the committee, the audience nevertheless proved to be very festive in attire as well as in spirits.

As recognition of the maestro's gracious condescension to play for the Red Cross benefit, the city of Cincinnati presented Ysaye with a jeweled flag. J. G. Stewart made the presentation in an eloquent address, and it was plainly evident that the Belgian violinist was surprised. The same was true of Mischa Elman when he was presented with a set of pearl studs, in equal gratitude for his having come 1,000 miles to assist in this good cause. The audience threw off restraint and filled the place with all sorts of applause that comes only from the heart. The night was a great one in Cincinnati's musical history. It will long be remembered when peace has descended once more upon the world.

The excellence of the program and the beauty of performance were characteristic of Ysaye's high and noble heritage. While the numbers were principally of chamber music variety, and the proportions of Music Hall a little too great for the best appreciation of the more intimate beauties of this form, the forces employed were of such prominence and the preparations so commendable and sincere that in spite of heat and extraneous distractions, it was a concert of inspiring and impressive qualities. The lovely Schumann quintet, with which the program opened, was exceedingly well done, despite the loss of some of its finer beauty in so large an auditorium. An unusual picture was presented when Mischa Elman played first violin, Gabriel Ysaye, son of the maestro, second violin, and Ysaye himself the viola, while Lillian Tyler Plogstedt played the piano. Mr. Elman suffered several annoying accidents with his strings, but aside from this the piece was given a beautiful performance. The most interesting number on the program was the triple concerto of Vivaldi, played by the two Ysayes and Elman. The presentation was a notable one, admirably sustaining the purity of the work and the delicacy of its phrasing, and measured high in artistic accomplishment. A series of pretty little duets by Godard were played by Ysaye and his son. The little old fashioned pieces were given exquisitely, the ensemble between the two players denoting their familiarity with the style of the composition and relative playing of each other. The great climax of the evening came in the group of solos by Ysaye. His own two compositions, "Extase" and "Rêve d'Enfant," were precursors of the finest moment of the entire program when, after a spirited presentation of a scherzo by Chabrier, there followed a sweeping performance of the familiar "Ballade et Polonaise" of Vieuxtemps. Ysaye shone in the fullness of his glory, and he played with a grand sweep and nobility of style which stamps him as the last of that formidable school now passing. It was a veritable tour de force, a supreme example of noble and impressive violinistic impetuosity.

The program concluded with a repetition of the "Carillon," which was given at the May Festival. Carlo Liten again recited the poem, with a greater repression than on the first occasion, and, it may be added, with a much finer and more impressive effect. Some sixty-five players of the Cincinnati Symphony Orchestra volunteered their services, and their accompaniment was without fault.

An inspiring performance of "The Star Spangled Banner," in which the entire audience joined in song, concluded a concert which, taking the spirit of the occasion in addition to the musical excellence of the performances, made it one of the historic pages in the musical annals of the Queen City of the West.

R. F. S.

## BACH FESTIVAL

(Continued from page 5.)

was supported by full organ and orchestra, with blaring trumpets and rolling drums all those musical virtues which are characteristic of the Bach Choir's singing, were freshly in evidence and the audience realized that there had been no faltering in the steady progress toward that high standard of achievement which Dr. Wolle always has before him. The quiet sigh of satisfaction which followed the choir's last note was as eloquent of approval as the loudest applause could have been, had the festival been given in a hall instead of in the church, where applause is fittingly omitted.

Mildred Faas was satisfactory in depicting the emotional and vocal niceties of her solos in this and the other works of the afternoon and particularly good in her opening number, "Sighing, Weeping," the dramatic possibilities of which she fully realized in her interpretation. Nicholas Douty, tenor, is a past master of Bach style, though he did not seem in particularly good voice on either day of the festival. Emma Roberts did not get her opportunity until the "Actus Tragicus," but her fresh, strong voice and her splendidly finished command of finest Bach style made her solo, "Into Thy Hands My Spirit I Commend," one of the brightest moments of the afternoon, while the recitative, "From Lofty Towers," with its remarkably colored orchestral accompaniment, and the following aria were equal landmarks in the evening "Tombeau." Charles Trowbridge Tittmann, bass, has everything to make him an annual favorite at Bethlehem, an eloquent, resonant voice and vocal ability specially noticeable for a fine command of breath. His solo numbers were capably done at both sessions, the finest effort being perhaps "As far as heaven's sails unfurl'd" in the "Tombeau."

## Fine Choral Singing

At the afternoon session after the opening cantata, the choir sang its first chorale, "World, Farewell!" In itself an exquisite composition, its effect is heightened a hundred fold when given in the typical Bethlehem way, very softly, almost with the effect of humming, and with a smoothness and beauty of tone absolutely remarkable in so large a body of untrained voices. The "Actus Tragicus"—a work peculiarly scored only for flute, viole de gamba, and bass—was distinguished by the beautiful singing of the alto chorus in "In Joy and Peace I Pass Away." The afternoon concluded with the chorale, "O Joy! to Know That

Thou, My Friend," in which the audience joined the choir, a delightful and stimulating custom which is another distinguishing mark of the Bethlehem festivals and one strictly in accordance with the idea of Bach in writing the chorales.

Before this final chorale, the choir sang one of the most powerful of all Bach choral works, the great double chorus, "Now Shall the Grace." Its performance brought to light some of the finest work of the whole festival. There was a strength, majesty and power in its rendition quite equal to those qualities in the work itself and the effect was profoundly moving.

## Friday Evening

The so-called "Tombeau," or "Ode of Mourning," is another profoundly impressive work, aptly described as "a scene of grief and mourning in dramatic style, of a solemn and emotional character." The solo numbers have been referred to already and between them come a number of chorales, in all but two of which the audience is called upon to join. This dignified and stately work was given a fitting performance. Nothing finer was heard in the whole festival than the first chorale, for the choir alone, "First Innocence of Paradise." The evening concluded with a truly magnificent presentation of the "Magnificat." This work of the great master is unusually simple—for him—abounding in frank, delightful melodies both in the choral and solo numbers. From the wonderful opening chorus, "My Soul Doth Magnify the Lord," to the concluding psalm, "Glory Be to the Father," with the intervening solos, chorus, soloists, orchestra, organist and the conductor himself seemed genuinely moved by the grandeur of the work. Dr. Wolle fairly outdid himself in emphasizing its myriad beauties.

## The B Minor Mass

The second day of the festival was devoted, as is the annual custom, to that masterpiece of masterpieces, the great B minor mass. This is really the crux of the festival and in it the Bach Choir gives of its very best—a best that is perhaps not equaled by any other choral body singing Bach. There is no need here of fresh laudation of this great monument of music. Suffice it to say that the whole performance was pervaded with a reverence, a seriousness, and a devotion to the wishes of the composer, as interpreted through the special knowledge of Dr. Wolle, that resulted in a presentation of the marvelous work than which it would be hard to imagine anything better. In

the quiet Kyrie, the jubilant Gloria, the mighty Credo, and the other sections, there was a unity of purpose and a surety of effect in the choral efforts which represents the last word in choir singing.

The soloists too were effective. Nicholas Douty and Charles Tittmann were again satisfactory to the full, Mr. Tittmann particularly distinguishing himself in the very difficult "Quoniam tu solus," which he sang with a splendid display of vocal ability, ably supported in the horn obligato by Anton Hoerner, of the orchestra. Mae Hotz was the soprano and her lovely voice lent additional beauty to the exquisite Bach melodies. Particularly in her duets with Grace Harden and Nicholas Douty did she display a fine musicianship and sense of proper balance. Her work stamped her at once as a Bach singer of parts. Grace Harden, contralto, was also thoroughly satisfactory and her "Laudamus te," with its beautiful violin obligato splendidly played by Concertmaster Emil F. Schmidt, was one of the most effective numbers of the afternoon.

As the audience filed reverently out at the end of the afternoon, there was a general feeling that the splendid Bethlehem tradition had not only been upheld by Dr. Wolle and his choristers in this thirteenth festival, but even that further steps had been made along the straight path which has been so well trodden in the old Pennsylvania city, to the glory of music, of Bach, and to the eternal credit of an earnest, unselfish leader and his equally earnest, unselfish and devoted Bach Choir.

## "The Star Spangled Banner"

As Dr. Wolle came to the conductor's desk at the first session, Friday afternoon, chorus, orchestra, and audience arose and, at the first motion of the conductor's hands—Dr. Wolle always leads without a baton—swept in a mighty chorus into the opening bars of "The Star Spangled Banner." The present writer has heard the national anthem hundreds of times in the last few years, but nowhere has its rendition been more impressive, more moving than at Bethlehem. It was noticeable that Dr. Wolle had given thought to his preparation of the anthem, for, by means of rhythmic nuances, he gave special emphasis to certain lines of the text which are usually neglected. It was remarkable to see how the audience, totally unused to Dr. Wolle's beat, followed him without a miss through all the special features of his interpretation. The national anthem was repeated before the Friday evening session and on Saturday afternoon the chorus and trombone choir assembled on the church lawn before



SNAPSHOTS OF THIS YEAR'S BETHLEHEM BACH FESTIVAL.

Friday, May 24, was a beautiful day, but Saturday, dull and cloudy, made the photographer's task difficult. In No. 1, three musical pilgrims to the Bach shrine are seen, Arthur Shattuck, the pianist (left), and Mrs. John R. McArthur, head of American Music for the N. F. M. C. and co-author of the new oratorio text, "The Apocalypse," with a friend. No. 2 shows the soloists of the first day, from left to right, Charles Trowbridge Tittmann, bass; Emma Roberts, contralto; Mildred Faas, soprano; and Nicholas Douty, tenor. In No. 3, Raymond Walters, registrar of Lehigh University, author of "The Bethlehem Bach Choir" and principal in charge of publicity for the festival, stands with Mrs. Stransky and Josef Stransky, conductor of the New York Philharmonic Society. The members of the Bach Choir are seen entering the church for the Friday afternoon session, in No. 4. Dr. J. Fred Wolle, the leader of the Bach Choir, wrapped up to avoid taking cold after his strenuous exertions, leaves the church with Josef Stransky, in No. 5. Grace Harden, contralto (left), and Mae Hotz, soprano, shown in No. 6, were the women soloists on Saturday. No. 7 demonstrates how much interest is taken in the Bethlehem Festival by the metropolitan newspapers. Besides Mr. and Mrs. Stransky, there are, left to right, W. B. Murray (Brooklyn Eagle), Sigmund Spaeth (New York Evening Mail), W. H. Humiston, J. O'Dell Hauser (Philadelphia Press), H. M. Piser, Howard Shelley (Philadelphia Telegram) in a straw hat, and Pitts Sanborn (New York Globe).



the Mass to join again with the throng of visitors, under Dr. Wolle's leadership, in singing the hymn which is of such special significance to every American nowadays.

#### Bach Festival Notes

Charles M. Schwab, much to his disappointment, was too busy to attend the festival in which he is so vitally interested as principal backer and supporter of the Bach Choir. He hoped until the last minute to come for the Mass, but the nation's business was too pressing. Mrs. Schwab was also unable to be present.

Raymond Walters, registrar of Lehigh University, as usual was master of ceremonies and discharged himself of his multifarious duties in characteristic courteous and effective manner. Mr. Walters makes it a pleasure for newspaper men to be assigned to "cover" the Bethlehem Festival. His invaluable history of the Bethlehem movement, "The Bethlehem Bach Choir," was a highly prized souvenir book, purchased and taken away in remembrance of the festival by many visitors.

Among distinguished visitors to this year's festival were Conductor Josef Stransky, of the New York Philharmonic Society, and Mrs. Stransky; Mrs. Theodore Roosevelt, Mrs. Nicholas Longworth, Ernest Hamlin Abbott, of the Outlook, and Mrs. Abbott; Mrs. John R. MacArthur, Arthur Shattuck and Sascha Jacobinoff. Dr. H. S. Drinker, president of Lehigh University, as is his annual custom, entertained a large number of the visitors at tea at his home during the pause on Saturday afternoon between the two parts of the Mass. H. O. O.

#### McCormack Draws Over \$25,000 for Roman Catholic Orphan Asylum

The concert given by John McCormack for the benefit of the New York Roman Catholic Orphan Asylum on Sunday evening, May 26, at the New York Hippodrome, attracted an audience of over 6,000. Not an unoccupied seat could be found in the vast auditorium, while over 800 additional seats were placed upon the stage and in the musicians' pit, all of which likewise were occupied. The sale of tickets realized in excess of \$25,000, one of the greatest tributes ever tendered an artist.

In addition to this huge sum, an average of about \$1,000 each was secured by De Wolf Hopper, who sold at auction one dozen records, sung and autographed by the



© Hartsook.

JOHN MCCORMACK.

tenor. This Mr. McCormack likewise donated to the orphan asylum.

Cyril, the little son of Mr. McCormack, sold at auction a record of his own of "Tipperary," in which his illustrious father joins in the chorus, and Donald McBeath plays a violin obligato.

Inspired by the prevailing spirit of benevolence, the great singer gave of his best, singing his numbers with that sincerity and pathos all his own, and which evoked tempestuous applause from the charmed audience. His program numbers comprised the recitative and air from "Jephtha's Daughter," Handel; a group of four modern Irish songs by Hamilton Harty, and a group of four ancient Irish songs. The closing group contained "Dear Old Pal of Mine" (written in the trenches by Lieut. Gitz Rice); "Flower Rain," Edwin Schneider; "Mavis," Harold Claxton; and "A Mother's Prayer," G. Ferrari. Mr. McCormack was obliged to add seven encores.

Edwin Schneider's beautiful song, "Flower Rain," was highly appreciated, and Mr. Ferrari's pathetic song "A Mother's Prayer," which was performed for the first time, was received with fervent applause.

Donald McBeath, in the uniform of a flight lieutenant, assisted, playing andantino, Martino; dance, Mozart; romance, Svendsen; berceuse, Townsend; and mazurka, Wieniawski. Edwin Schneider proved a sympathetic and artistic accompanist.

#### John C. Macy Dead

John C. Macy, a veteran Boston musician, died in that city last week. Mr. Macy was a composer of prominence, especially known for his anthems and songs, and he was also prominent as an editor, having done a great deal of work for the Oliver Ditson Company.

# MORE GLORY for "There's A Long Long Trail"

BY STODDARD KING  
AND ZO ELLIOTT



## The song that at this time should be on every program M. WITMARK & SONS WITMARK BUILDING, NEW YORK

#### Claudia Muzio's Activities

As already chronicled in the MUSICAL COURIER, Claudia Muzio scored a measure of success at the recent Ann Arbor Festival which has left all the Middle West ringing with her praises. Her singing in the Hotel Statler lobby and helping to collect Red Cross funds endeared her especially to Detroit. In addition to her other activities in that part of the country, Miss Muzio went to the Park Hotel, Mt. Clemens, Mich., and opened for the Patriotic Committee their drive for the Red Cross Fund. The ladies of Detroit presented the artist with a large, beautifully embroidered silk American flag.

The United States Government, noting the successes achieved by Miss Muzio on the various patriotic occasions, requisitioned her services for Chicago and Washington, where she won unequivocal triumphs.

The Detroit Free Press, referring to Miss Muzio's Ann Arbor appearance, refers to her good looks, gracious personality and lovely voice, "potent enough to sweep a golden hued pathway to success and unrestrained admiration from a great audience." The same paper proceeds: "So lovely a voice has rarely been heard at the festivals. It is high with richness of color and warmth of timbre and is so pure and fresh that it makes the impressionable hearer think of a full blown pink rose with the early dew upon it." Wildly applauding and enraptured listeners, concludes the Free Press, attested also to the art and resourcefulness of the singer who sang encore after encore.

Frederick Donaghey wrote recently in the Chicago Tribune: "Claudia Muzio will be an admirable reason for going to Ravinia Park this summer."

On Friday, May 24, Miss Muzio appeared at the Metropolitan Opera House in the Italian-American concert for the benefit of the Allies. On May 31 she will be one of the soloists in "Stabat Mater" at Carnegie Hall.

On her return from Washington to New York, the honored artist brought with her a beautiful flag presented to her in token of her assistance in helping in the sale of War Savings Stamps.

#### Recital at Mme. Morrill's Studios

The final recital for the season of artists and pupils from the Laura E. Morrill studios was given in the large ballroom of the Hotel Majestic, Central Park West, New York City, Thursday evening, May 23. The intelligence of Mme. Morrill's teaching was illustrated by artist and pupil in splendid breath control, tone placement, consistent phrasing, good diction and interpretation. All of the fundamentals and finish necessary for correct and beautiful singing, as well as poise and freedom in public appearance, were in marked evidence. It is a pleasure indeed to listen to a program based upon such thoroughness and understanding of the essential things in music as was unfolded to the audience present on this occasion. Each singer was most enthusiastically received. The program included selections from operas and from the choicest of English, French, Italian, Norwegian and Spanish composers. Under

the sure guidance of Mme. Morrill, the students find it possible to express in their singing the thought of the music. The singing of "The Star Spangled Banner" at the close of the program was inspiring. Those appearing were Lillia Snelling, Jessie Pamplin, Claire Lillian Peteler, Grace Nott, Irene Boucher, Eline Tastrom, Russell Bliss and Emily Coyle. Mme. Morrill presented at this time also three new pupils, Jessie B. Lawson, Indiola Reilly and Rose d'Esopo, all of whom show sure promise for the future.

Ina Grange at the piano was a very fine accompanist. Florence Chapman Paetzold, of St. Paul, is with Mme. Morrill and sang at her April reception. She is renewing her technic and preparing a repertoire.

#### The Aborn Opera in the Bronx

"Rigoletto," the title role sung and acted by Mario Valle, with a voice of sonority and excellent action, was given by the Aborn Opera Company at Bronx Opera House May 24. Edvige Vaccari, substituting for Bianca Saroya (who has the mumps), sang Gilda, and was recalled after her aria. She looks well, and sings most effectively. Marie Louise Biggers showed thorough reliability and stage routine as Maddalena, and Ralph Errolle made a first-class Duke, acting especially well. Others who contributed to the performance were Alfredo Kaufman, Luigi Dalle-Molle, Alfredo Manghi, Louis Derman, Ermanno Giglio, Edita Goldoni and Flora Cingolani. Salvatore Avitable conducted the performance with sure hand, and a special feature was the superior singing of the chorus.

#### Red Cross Concert at Mrs. Vanderbilt's Home

Mana Zucca, Leon Rothier, Marcia van Dresser, Margaret Keyes, and Paul Kefer participated in a concert given for the Red Cross, last Saturday evening, May 25, at Mrs. Vanderbilt's home, New York. All the artists were enthusiastically received by a very large audience.

Florence Otis, the well known soprano, sang Mana Zucca's "Whispering," at a concert given by the Globe Music Club, under the auspices of the New York Globe, for the benefit of the American Red Cross at St. Patrick's Auditorium, Glen Cove, N. Y., Saturday evening, May 25.

#### Riverside Choral Club Concert

A very enjoyable program was given on Friday evening, May 24, at the Hotel Marseilles, New York, by the Riverside Choral Club, Harry Horsfall, conductor. The assisting artists were Lotta Madden, Lilian Browne, Vere Richards and Alfred de Manly. The work rendered by the club was very worthy and reflected the authority and musicianship of its director, who is also the organist of the West End Presbyterian Church, New York.

#### Martinelli Vacationing at Monroe

Giovanni Martinelli, tenor of the Metropolitan Opera Company, has gone to Monroe, Orange County, N. Y., to spend the summer.

### Arthur Hackett with Loudon Charlton

An important addition to Loudon Charlton's list of artists for next season is Arthur Hackett, the well known tenor. Mr. Hackett is a singer whose career has been marked by success from the outset. The place he has won is among the foremost of American concert artists. Starting as a church singer in Worcester, Mass., where he made his home, he accepted a similar position in Boston, and soon won local fame as a concert singer. In 1913 he toured as soloist with the Boston Festival Orchestra, and



ARTHUR HACKETT,  
The American Tenor.

the following spring went in a similar capacity with the St. Louis Symphony Orchestra. Everywhere his voice was praised by the critics, and his audiences were eager to hear him again. He appeared twice with the Apollo Club of Chicago, twice with the Worcester Oratorio Society, twice at the MacDowell Festival of Peterborough, N. H., and twice at the Montpelier (Vt.) Festival. Then followed engagements with the Rubinstein Club of New York, the Ottawa Choral Society, the Mozart Club of Pittsburgh, and recital appearances in a score of cities. It was in 1916 that his greatest success came at an appearance as soloist with the Boston Symphony Orchestra in Boston, and from that moment his reputation was secure. He was

engaged for a recital tour with Geraldine Farrar, and met with such favor that he was engaged for two subsequent tours with the same prima donna. A second tour with the St. Louis Symphony and a tour with Mme. Melba added further to his fame. Since 1916, Mr. Hackett has made nine appearances as soloist with the Boston Symphony Orchestra.

Mr. Hackett's voice is one of exceptional purity and sweetness, as well as of strength and virility. He uses it with a dramatic appeal that never fails to thrill his auditors. In oratorio he is equally effective. His repertoire of oratorios includes "The Messiah," "Elijah," "St. Paul," "Hora Novissima," Dubois' "Paradise Lost," "Samson and Delilah," "Seven Last Words of Christ," "Hiawatha" by Coleridge-Taylor, Gounod's "The Redemption" and "St. Cecilia Mass," Berlioz's "Damnation of Faust" and Gounod's "Faust."

### "The Magic of Your Eyes" Endorsed

The following excerpts from letters received by M. Witmark & Sons emphasize the increasing popularity of "The Magic of Your Eyes":

I wish to thank you for Artist's copy of "The Magic of Your Eyes," a song of true musical merit as well as sincere emotional appeal.

Kindly express my appreciation to Mr. Penn. I would be glad to have him know that I find it a very beautiful organ number played in the key of F—one of the best melodies for that purpose, and will be glad to feature it in organ programs.

Sincerely,  
(Signed) M. DIX BYSSALLE,  
Pittsburgh, Pa.

I take pleasure in sending you herewith a program of the National Quartet on which they used the song, "The Magic of Your Eyes."

This was a Red Cross benefit concert, and Mrs. Baker, the wife of the Secretary of War, was the assisting artist.

As usual, the Penn song went across in fine shape, and got a good hand. We use it frequently, and find it most satisfactory. It affords some splendid opportunities for sustained effects, and its strong emotional appeal finds a ready response from the audience.

Very truly yours,  
(Signed) FRANK F. MAXWELL,  
Washington, D. C.

Scarcely is a recital given by the pupils of H. W. Owens, director of the voice department of the Western Conservatory of Music, the program of which does not contain the meritorious Penn song, "The Magic of Your Eyes." On Wednesday evening, April 24, "The Magic" was beautifully sung by Alma Roswell. Tuesday evening, May 7, it was rendered by Helen Banks.

### Mabel Beddoe at Tarrytown

Mabel Beddoe, who is very busy appearing in concerts and Red Cross benefits, will appear at the Knox School in Tarrytown, N. Y., at the commencement exercises on June 4. This is Miss Beddoe's fourth engagement for such an occasion there, which shows the popularity of the artist at this institution.

### May Mukle in Brooklyn, June 5

May Mukle, the well known English cellist, together with Margaret Matzenauer, will appear in Brooklyn, on Wednesday, June 5.

### Danbury Enjoys Marian Veryl

Marian Veryl, the young American soprano who has enjoyed much good favor both abroad and in her own country, recently sang in Danbury, Conn., before the Afternoon Musical Society. She was heard in a program which included many operatic arias, Italian, French and English songs. Some of the former were "Di Nicea," from "Sardanapalo," Giau Domenico Freschi (1679); "Depuis Le Jour," from "Louise"; Mimi's song, from "Bohème"; "Non so Pieu Cosa Sou," from Mozart's "Le



MARIAN VERYL.

Nozze di Figaro," and "Via con non mi Lasciate," from "Secret of Suzanne," Wolf-Ferrari. In these Miss Veryl displayed her beautiful voice to particular advantage, as the following from the Evening News will testify:

A voice of singular brightness was heard when Marian Veryl was presented. It was a classical program and the singer rendered the difficult productions with ease. As Miss Veryl proceeded with her program, which advanced more and more to modern music, allowing fuller opportunity for the singer's voice, she drew her audience to her in higher appreciation. Her renditions of the old masters were excellent. The prayer, "O Toi, quit prolonges mes jours" from "Iphigénie en Tauride," by Gluck, was exquisitely done.

# MABEL GARRISON

AS THE FAIRY QUEEN IN "LE COQ D'OR" SCORES IN NEW YORK AND BOSTON

#### Boston Globe:

"Miss Garrison sang with imagination, with a skill triumphant."

#### Boston Post:

"No singer could have sung as admirably as Miss Garrison."

#### Boston Herald:

"It is not easy to say whether the music itself, the pantomimic art, or the singing of Miss Garrison were the most to be commended. She sang the extremely difficult music of the Queen purely, fluently, and expressively."

#### Boston Advertiser:

"Miss Garrison's numbers were vocally the best and most ambitious part of the work."

#### New York Times:

"Miss Garrison's voice was of beautiful freshness and ample power in the Queen's difficult airs."

#### New York American:

"Miss Garrison put to her credit another brilliant vocal achievement. She sang not only with remarkable security and precision, but with grace and expressiveness."



#### New York Tribune:

"The young American soprano sang it with exceeding skill and with delightfully pure, even tone. It was as admirable an exhibition of bel canto as the Metropolitan has heard this season."

#### New York Globe:

"She sang beautifully, with exquisite legato and a ravishing purity of tone. The high and difficult tessitura of the second act she sustained with joyous ease. Her delivery of the invocation to the sun was of a kind to compel the warmest enthusiasm."

#### New York Herald:

"The lovely, caressing quality of her voice, the fine musicianly way she phrases, and the smoothness and accuracy of her coloratura aroused much applause."

#### Brooklyn Daily Eagle:

"Once again Mabel Garrison proved her worth as a singer of exceptional ability when in yesterday's matinee she sang the role of the Queen. The music allotted to the part requires flexibility, but also one of richness of timbre. And such is Miss Garrison's voice—warm, rich, languorous, and passionate, with the rich passion of the East. Yesterday her singing was delightful in its purity of tone, flexibility of utterance and dramatic intensity. For the first time this season the full value of this music was realized."

Management: Wolfsohn Musical Bureau, 1 West 34th Street, New York City



**Ganapol to Present Artist-Pupil**

Boris L. Ganapol, the noted vocal instructor of Detroit, Mich., will present Maude Lindner-Jungbaecker, mezzo-soprano, in a song recital on June 14 at Ganapol Music Hall. Mrs. Jungbaecker has studied uninterruptedly with Mr. Ganapol for two consecutive years and has made big strides. Her voice is of a rich, beautiful quality and even throughout. Besides her musical gifts, Mrs. Jungbaecker is a young woman of fine presence and charming personality and makes a striking stage appearance. She will also appear in a complete recital in Grand Rapids, her home town, the last of June, the date to be announced later. Her program will consist of the following numbers: "Voi che Sapete," from "Le Nozze di Figaro," Mozart; "My Heart Ever Faith-



MAUDE LINDNER-JUNGBAECKER,  
Mezzo-soprano.

ful," Bach; "O mio Fernando," from "La Favorita," Donizetti; "To Anthea," J. L. Hatton; "Ah, Love But a Day" and "Year's at the Spring," Beach; "Que je t'oublie," Chretien; "La Cloche," Saint-Saens; "Le fidele Coeur," Vidal; "Bid Me Discourse," Bishop; "Candle Lightin' Time," Coleridge-Taylor; "The Lass With the Delicate Air," Arne; "Habanera" from "Carmen," Bizet.

Ada Lillian Gordon, the well known Detroit pianist, will be the accompanist. Both Miss Gordon and Mrs. Jungbaecker are members of the faculty of the Ganapol School of Musical Art.

**Orville Harrold a Busy Tenor**

When Mr. Harrold decided to re-enter the concert field a month ago it was not with any expectation of filling engagements until next fall; his announcement, however, brought about such a generous response that he has been booked for half a dozen important engagements for the spring, and filled some of them with such gratifying results as to insure a full season for 1918-19.

At the Newark Festival, May 3, Mr. Harrold received a tremendous ovation. Mr. Wiske, the director, stated that



ORVILLE HARROLD,  
Tenor.

no singer had ever received a more royal welcome, and the Newark News (May 4, 1918) spoke of his voice "showing all its old power, singularly clear diction and new quality, a distinct improvement on his vocal condition of a few years ago when he was thrilling operatic audiences in New York and London."

The Philadelphia Telegraph of April 30 mentioned Mr. Harrold's exceptional vocal endowments, and doubted if there was a tenor in the world that equals his voice in range, and paid especial tribute to its beautiful quality.

On May 10, Mr. Harrold sang at Elmira, N. Y.; May 18, again at Philadelphia at the Metropolitan Opera House, with Secretary of War Baker as guest of honor; May 21, at Schenectady, in "Hiawatha"; May 27, at the Thirtieth Regiment Armory, Brooklyn (Governor Whitman presiding). He will appear during July and August in opera at Ravinia Park, in company with Muzio, Garrison, Braslau, Rothier and others. A Pacific Coast tour is being arranged for October and November, with Chicago, St. Louis, Denver and other cities pending en route.

**Facts About "Liberty Shall Not Die"**

The war has brought us innumerable patriotic effusions mainly of the popular and cheer-up kind. It remained for Mme. de Cisneros, of grand opera fame, to discover the other extreme in patriotic verse, a new national anthem, which has not only enthralled her, but every one who has had the good fortune to hear her rendition of it. Few operatic stars during the recent Liberty Loan Drive worked with more enthusiasm or met with greater success than she. Her wonderful voice has sent its ringing message to thousands from the steps of the New York Public Library and her singing of "The Star Spangled Banner," "The Marseillaise" and "Hail Britannia" at the Sixty-ninth Regiment Armory and other large gatherings has invariably proved one of the great attractions on each occasion.

When asked why she chose "Liberty Shall Not Die" as her feature song in conjunction with the Liberty and Red Cross Drives, Mme. de Cisneros said:

"This is a number that any operatic star should be proud to include in her program. It portrays in words and music the true patriotic sentiment. There is nothing prosaic about this liberty hymn. The music is characteristic of the composer, Isidore Luckstone, and the lyric shows Henry I. Myers, one of our best magazine contributors, in his happiest vein. Bainbridge Crist, the eminent Boston composer, happened to hear me rehearse the hymn. He said: 'This liberty hymn is really a great number. It is the biggest musical composition the war has thus far produced.'"

Mme. de Cisneros is the operatic celebrity connected with the All-Star Cast comprising George Arliss, Laurette Taylor, Mrs. Fiske, Viola Allen, George M. Cohan and others of like prominence who will tour the country presenting the patriotic play, "Out There," in the cause of liberty. The composer, Isidore Luckstone, of New York City, has been a professional musician since he was fifteen years of age. He is a well known composer and vocal teacher and many of his songs are found in the repertoires of well known concert artists. Mr. Luckstone has been closely associated with such celebrities as Mme. Sembrich, Mme. Melba, the celebrated tenor Campanini, Mme. Scallchi, Fritz Kreisler and a host of others. He made three tours with Mme. Nordica as conductor and pianist and also made a joint concert tour around the world, with the eminent violinist, Remenyi. Mr. Myers, the author of the words, when asked about the occasion of his beautiful expression of patriotic sentiment, said:

"Unfortunately, I am lame and rendered incapacitated for active service in the war of my country. If I cannot shoulder a gun, I can try to inspire with my pen, and any message it brings to you comes straight from the heart."



# CHARLES HARRISON TENOR

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## FRENCH ORCHESTRA IN GREAT DEMAND

Entire Tour Practically Arranged Already—About André Messager, Conductor, and His Soloists

The promised tour of the famous orchestra of the Paris Conservatory—La Société des Concerts du Conservatoire—is arousing tremendous interest throughout the United States, not only in musical circles, but among the general public as well. The French-American Association for Musical Art, directing the tour, has been greatly encouraged by the eager responses and promises of guarantees which have been received from chambers of commerce and other commercial and special war organizations all over the country. As a matter of fact, the fifty concerts originally planned have practically all been placed already, and a score more will probably be arranged if time permits.

In view of the first visit of the famous orchestra—though not of its conductor—to America, some notice of André Messager, its official leader, who will direct all the concerts here, will be of interest to MUSICAL COURIER readers:

André Messager was born at Montluçon (Allier), the 30th of December, 1853. Like Gabriel Fauré, his entire musical education was obtained at the Niedermeyer School of Religious Music, where he had as masters Eugène Gigout for counterpoint, Adam Lausell for piano, and C. Loret for organ. Saint-Saëns, who has never ceased to show his friendship for Messager, later gave him his precious advice. On leaving the school, Messager became organist to the choir of Saint-Sulpice, then he was organist at St. Paul, and musical director at Sainte-Marie des Batignolles.

His artistic personality has manifested itself during the course of his career under three different aspects: as composer of music, theatre director, and orchestral conductor.

It is in the charming and essentially French domain of the opera-comique that Messager won his greatest success. Through his qualities of taste, style and distinction, founded upon a thorough classic culture, he became one of the masters of this branch of music. In his opera-comiques, "La Basoche," "Madame Chrysanthe," "Fortunio," and "Isoline," as well as the ballets "The Two Pigeons" and "Beatrice," the composer showed a distinct style, without ever sacrificing his personality to the influences of the moment or the changes of musical fashion. Facile, agreeable, light, and fresh, his art remains that of the perfect musician, even when he treats the most simple subjects, and the success that Paris, the provinces, and the foreign countries accorded to "Fauvette du Temple," "P'tites Michu," and "Véronique" was a triumphal one.

But Messager had another ambition, namely, to be of real service to music, to make himself the interpreter not only of the classic masters, but of all the young French school. He presented the rare spectacle of an artist who always cultivated his own garden in the same manner, raising always the same flowers, never admitting new plants and never changing the order of his paths and borders, but who, outside of his own work, found his pleasure in investigating the most widely varying domains of music, in showing their

value, and bringing them to the attention of those who were indifferent to them. Scarcely had he become musical director and conductor of the Opéra-Comique, before he produced d'Indy's "Fervaal." Next he plunged into Parisian life with "Louise"; then he penetrated the regions of the unknown and heretofore unheard with "Pelléas and Mélisande," of which he gave an admirable interpretation. The five years of his collaboration with Albert Carré (1898-1903) were assuredly among the most brilliant of the Opéra-Comique. This task, a heavy one, indeed, was not sufficient entirely to absorb his activities, and from 1901 to 1907 he directed in the seasons of grand opera at Covent Garden in London.

The first of January, 1908, Messager undertook the direction of the Paris Opéra. He frequently left the director's office to preside at the conductor's desk, and gave us the privilege of witnessing some most remarkable musical events, among them the production of "Hippolyte et Aricie" (Rameau), "Nanouka" (Lalo), "Bacchus" (Massenet), "La Fête chez Thérèse" (E. Hahn), "Gwendoline" (Chabrier), "Dejanire" (Saint-Saëns), "Les Bacchantes" (Bruneau), "Roma" (Massenet), "Scemo" (Bachelet), "Salome" (Strauss) and Wagner's trilogy. He did not leave the Opéra until after conducting the premiere of "Parsifal" in 1914.

Appointed conductor of the Société des Concerts du Conservatoire in 1908, after the death of G. Marty, he has since then presided over the destinies of that celebrated organization. Last summer, in Switzerland, a short time after the appearance there of Nikisch, Weingartner and Strauss, throughout all Switzerland, at Geneva, Basel, Berne, Neuchâtel, Lausanne and Zurich, there was to be heard only one great chorus of admiration for the French artists and their eminent director.

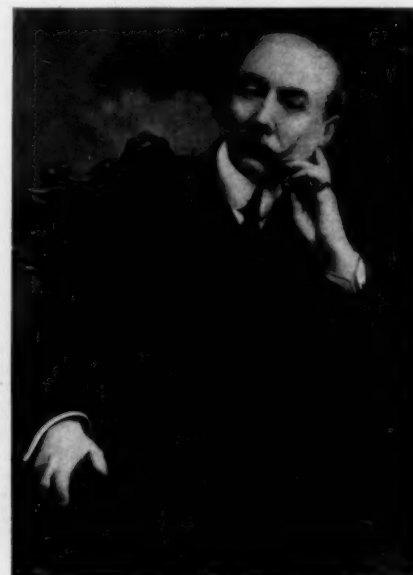
At Brazil, and in the Argentine Republic, Messager was also regarded after the tours which he made there, as one of the greatest orchestral directors.

In a short time the United States will be called upon to ratify this verdict. It will be for the Americans a new opportunity to manifest their enthusiasm for France.

The orchestra, made up almost entirely of professors and instructors at the famous Paris Conservatoire, includes many men who are ranked among the foremost French executive musicians. Here is a list, with brief biographical notice, of the various soloists of the orchestra:

First violin—Alfred Brun, born at Seville in 1864; first prize of the Paris Conservatory, 1885; violin soloist at the Paris Opéra, 1896; professor of violin at the Conservatory since 1896 and with the orchestra of the Société des Concerts since 1886. Second violin—André Tracol, born at Bordeaux in 1868; first prize, Paris Conservatory, 1892; entered the Société des Concerts the same year and the Opéra in 1896; founder of the Concerts historiques du violin; director of the Beethoven Society; member of the jury of the Conservatory. Viola—Alfred Migard, born in 1876; first prize, Paris Conservatory, 1896; viola soloist at Opéra-Comique. Cello—Papin, born at Paris, 1860; first prize, Paris Conservatory, 1881; cello soloist at the Opéra. Double bass—Adolph Soyer, born at Paris, 1865; first prize, Paris Conservatory, 1884; professor at the School

of Music at Nancy, 1884; orchestra of the Paris Opéra, 1891; instructor at the Paris Conservatory. Flute—Philip Gaubert, born at Cahors in 1879; first prize, Paris Conservatory, 1894; second grand Prix de Rome; orchestra of the Paris Opéra, 1897; second conductor of the orchestra of the Société des Concerts. Oboe—Louis Bluzet, born at Hazebrouck, 1874; first prize at Paris Conservatory, 1891; orchestra of the Opéra-Comique and of the Concerts Colonne. English horn—Louis Bas, born at Paris, 1863; first prize, Paris Conservatory, 1885; Colonne orchestra and orchestra of the Opéra; director of the Society of Wind Instruments; with the Société des Concerts since 1892. Clarinet—Louis Costes, born at Toulouse, 1881; first prize, Paris Conservatory; musician in la



ANDRÉ MESSAGER.  
Conductor of the Société des Concerts du Conservatoire, the orchestra of the Paris Conservatory, which is to visit America next fall.

Garde Republicaine. Bassoon—Clément Letellier, born at Marseilles, 1859; first prize, Paris Conservatory, 1879; Colonne orchestra and orchestra of the Paris Opéra; with the Société des Concerts since 1895. Horns—Charles Vialet, born at Marseilles, 1871; first prize, Paris Conservatory, 1895; musician in the Garde Republicaine. Antoine Penabaz, born at Bondy, 1877; first prize, Paris Conservatory, 1896; solo horn at the Paris Opéra. Trumpet—Chaine; first prize, Paris Conservatory; musician of the Garde Republicaine. Trombone—Henri Couillaud, born at Bourg-la-Reine in 1878; first prize, Paris Conservatory, 1900; musician of the Garde Republicaine.

### Prominent Artists Heard at Camp Dix

The Y. M. C. A. auditorium at Camp Dix was on May 7 the scene of one of the most fashionable gatherings that has been brought together at any of the army camps. The occasion was a concert given by the officers of the 153d Depot Brigade to their fellow officers. The concert was under the direction of Daniel Mayer, the New York manager. The hall was especially decorated with a background of evergreens, lilacs and other blossoms.

The artists chosen were all stars, and the concert was a great success. The audience numbered about three thousand officers, with their wives, and was exclusive in being confined to "rank." Beginning with the general and his staff and including the second lieutenants, a distinctive prestige was accorded the ensemble, whose appreciation of the entertainment was evidenced by the applause which greeted each performer.

Lenora Sparkes, the Metropolitan soprano, opened the program by singing "The Star Spangled Banner." Miss Sparkes is not only a finished artist with a reputation here and in England, her native country, but she is a true patriot, a sincere war worker, a giver of self to the cause for which America is fighting, and an inspiration to men and women, for with her it is not "What I have done," but "How much more can I do?" that emphasizes her splendid womanhood. Her voice is beautiful, her training and experience give her that freedom of expression so desired by all, and the officers of Camp Dix showed that they fully appreciated her singing and her presence.

Arthur Hackett, the American tenor, was particularly enjoyed in his Irish ballads. He was in excellent voice and every one present listened with a keen sense of being particularly pleased with each song that she sang. Elias Breckin, the young Russian violinist, who is a loyal American, put into his playing that spirit of manly cordiality which is characteristic of his fine physique and good humor, and charmed his hearers with his work, which is always of the highest type. The pianist was Mischa Levitzki, whose playing continually astonishes his hearers and whose ability seems to be unlimited. Very young and very ingenious, frank and without conceit, he captivated all as he played the works of Chopin and Liszt with wonderful understanding and feeling. The accompanists were Mrs. A. Hackett, Mrs. Yeatman Griffith and Emanuel Balaban.

Altogether, Camp Dix has something to remember with pride in the concert given by the officers of 153d Depot Brigade to their fellow officers on May 7, 1918.



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## THRIFT FESTIVAL "ELIJAH" A TREMENDOUS AFFAIR

Sousa to Lead Chorus of 10,000 Voices and Band of 200 Instruments, and Famous Soloists Will Sing

Plans are rapidly being perfected for the War Thrift Festival to be held at the Polo Grounds, Sunday afternoon, June 2. This monster production of "Elijah" will be held under the auspices of a special committee of music and theatrical men, headed by Capt. Charles B. Dillingham, and the entire proceeds are for the benefit of the New York War Savings Committee's Educational Fund.

This production of the famous Mendelssohn oratorio will, in all probability, be the largest musical fete ever held in the annals of modern music. There will be a chorus of about 10,000 highly trained voices; voices which have sung the work many, many times, and, as some musicians would say, "know it backwards."

They will be conducted by Lieutenant John Philip Sousa, and accompanied by his own band of 200 pieces. The soloists consist of such world famed singers as Mme. Schumann-Heink, Marie Sundelius, Oscar Seagle and Charles Harrison. Frances Alda, of the Metropolitan Opera Company, will sing "The Star Spangled Banner," and Léon Rothier, the famous French basso, "Le Marseillaise."

The chorus is being trained by the leaders of the best known oratorio and choral societies, including Louis Koemmenich, Tali Esen Morgan, Carl Hein, C. Mortimer Wiske, Edward G. Marquard and others. Tickets are on sale at the Metropolitan Opera House, the Hippodrome and other theatres, the leading ticket agencies and a number of department stores. The scale of prices runs from 50 cents to \$1.25, each ticket bearing a United States Government Thrift Stamp.

### America's Over-There Theatre League

The theatrical profession has organized "America's Over-There Theatre League" to send actors abroad to entertain our soldiers in France—a service recommended by General Pershing. In making up their companies the league has found a dearth of accompanists, that is, pianists—men and women—who can furnish the music for these entertainments. It has occurred to them that many musicians may not know of this chance to render a service to our boys "over there." Accordingly, they suggest that those who are willing to go abroad for this work send their names, and some description of their qualifications, to the office of the league, 240 West Forty-fourth street, New York City. Living expenses abroad are paid, and the league adds the "soldier's wage" of \$2 a day. At least four months' service is required.

### Jules Daiber Booking Clarence Whitehill

Clarence Whitehill, baritone, has entered into an agreement whereby his concert, recital and oratorio activities will be looked after exclusively by Jules Daiber, Aeolian Hall, New York City. This sterling artist is well known throughout this country owing to his activities in the concert field during the past eight years, and he is more popular than ever. His recent success at the Cincinnati Music Festival proves that he justly has earned the title of America's foremost baritone. His concert tour for next season is now being booked and a number of engagements already have been made.

### Knecht to Stay at Waldorf

The excellence of the orchestral concerts at the Waldorf-Astoria Hotel, New York, is assured for the future, as manager, L. M. Boomer has asked Joseph Knecht to continue his activity as conductor. Mr. Knecht will continue to feature American compositions. Composers are welcome to submit their works, which will be carefully rehearsed and performed at the special Sunday night concerts at the Waldorf-Astoria.

### Daniel Maquarre with New York Symphony

The Symphony Society of New York, Walter Damrosch, conductor, announces that Daniel Maquarre, flutist, has been engaged to play with the New York Symphony Orchestra next season, in place of George Barrère, who resigned recently to devote his entire time to the Barrère Ensemble, the Trio de Lutèce and the Little Symphony. Mr. Maquarre was formerly with the Philadelphia Orchestra.

### Central Park Concerts

This summer New York again will hear open air orchestral concerts in Central Park. By the munificence of Elkan Naumburg, the Park Department is enabled to announce four concerts to be given in Central Park, on The Mall, May 30, at 4 p. m.; July 4, at 4 p. m., August 4, at 4 p. m., and September 3, at 8 p. m. Franz Kaltenborn will lead the concerts.

### Hoelzle in the Service

Elmer G. Hoelzle, tenor, has given up his concert, oratorio, church and recital work and signed up for the duration of the war, with the Y. M. C. A., as camp song director. Mr. Hoelzle has been given leave of absence from St. Luke's Episcopal Church, Wheeling, W. Va., for this purpose. He is stationed at present at Paris Island, S. C.

### Auer at Lake George

Leopold Auer, with his pupil, Toscha Seidel, and others, has planned to spend the summer at Lake George, N. Y.

### For the Portland, Ore., Festival

The second annual music festival at Portland, Ore., is scheduled to take place in the Auditorium on June 6, 7 and 8. The programs will be provided by the Portland Festival Chorus, William H. Boyer, conductor, and the Portland Symphony Orchestra, Carl Denton, conductor, supplemented respectively by a chorus of five hundred

voices from the Portland high schools and an orchestra of one hundred musicians in the same source. The festival soloists will be as follows: Mabel Riegelman, soprano; Frances Ingram, contralto; Morgan Kingston, tenor, and Hiram Tuttle, baritone.

### A Delma-Heide Recital

On Tuesday, April 2, Comte J. de Delma-Heide, of Paris, gave there the third of a series of five American song recitals, at which he sang the following program of seventeen songs by three well known American composers, Henry K. Hadley, Adolph M. Foerster and Arthur Hartmann:

"Hope," "Kathleen," "Summer Days," from "Seven Lyrics," op. 7, Henry K. Hadley; Greek Love Songs: "Time's Revenues," "Love in the Wine," "The Light of Love," "Bittersweet," "Rekindling the Flame," "Purity of Love," "Kiss Within the Cup," "After the Revel," "Love Aflame," a cycle of nine songs, op. 63, from the Greek by Jane Minot Sedgwick, Ad. M. Foerster; "Two Together," "Ballade," "I Loved a Lass," "Cherry Ripe," "A Valentine," Arthur Hartmann.

### ANOTHER GODOWSKY MASTER SCHOOL

Portland, Ore., Will Have the Pianist for Four Weeks—Manager Lambert Plans Great Northwestern Conservatory

The MUSICAL COURIER is in a position to announce exclusively that in addition to his Master School at Los Angeles for a term of five weeks, beginning June 10, under the direction of L. E. Behymer, followed by a similar school at San Francisco, also for five weeks, under the direction of Sidney Oppenheimer, Leopold Godowsky will conduct still a third Master School on the Pacific Coast this summer. This will be situated at Portland, Ore.

## Beginning June 6th Issue

### "What a Teacher of Singing Should Know About the Vocal Organ"

The First of a Series of Five Articles by a Well Known Vocal Teacher

The subjects of the articles are: II. Teacher and Pupil (in June 13 issue), III. and IV. Technic (in June 20 and 27 issues), V. Relationship of Technic to Song (in July 4 issue).

It will begin on August 26, continue for four weeks and be under the direction of Lawrence A. Lambert, the enterprising manager.

Mr. Lambert has large plans for next season, both in the concert field and in that of musical education. Among the artists whose work he will direct next season in the American Northwest and western Canada will be Mr. Godowsky, who is engaged for a series of twenty concerts.

Manager Lambert's most ambitious plan is for the establishment of a great Northwestern Conservatory in Portland. William Robinson Boone, a well known Portland musician, has been secured by Mr. Lambert to attend to the organization of this conservatory.

### Alma Voedisch on Booking Trip

Alma Voedisch, the New York manager, is on a booking trip through the West in the interest of her artists. Her list contains the names of Henri Scott, basso, Yvonne de Tréville, soprano, Theodore Spiering, violinist, Marie Morrissey, contralto, and Florence Bodinoff, soprano.

### The Pittsburgh Opera Season

The summer season of opera at the Alvin Theatre, Pittsburgh, under the direction of Harry Davis, opened on Thursday, May 23, with an excellent performance of "Carmen," in which Florence Easton, the Metropolitan soprano, scored a great personal triumph. The second week began with the double bill, "Cavalleria Rusticana" and "I Pagliacci." In the former work Miss Easton made another decided hit, sharing the honors with her husband, Francis MacLennan, the tenor, who sang Turiddu.

### McCormack Raises \$36,250

John McCormack's recital at the Hippodrome (New York) last Sunday evening netted \$36,250 for the benefit of the New York Roman Catholic Orphan Asylum. Orchestra seats sold for \$5 and the boxes for \$1,000 each.

### WOOD DECLINES BOSTON OFFER

A news despatch, received just as the MUSICAL COURIER goes to press, states that Sir Henry J. Wood has decided to remain in London and will not accept the offer of the conductorship of the Boston Symphony Orchestra.

## CHICAGO OPERA AGAIN COMING TO NEW YORK

Four Weeks' Season at the Lexington Theatre Beginning January 27, 1919

As announced in last week's MUSICAL COURIER, the Chicago Opera Association has again secured the Lexington Theatre, New York, and will give a season of grand opera there, beginning Monday, January 27, 1919, and continuing for four weeks. Maestro Cleofonte Campanini, general director of the Chicago Opera Company, cabled from Havana that he will return to New York within a few days to complete his plans for the season.

Subscription renewals, as well as applications from new subscribers, are being received at the office of John Brown, Eastern representative of the Chicago Opera Company, in the Empire Theatre Building, on Broadway. Last year's subscribers have until June 15 to renew, after which the books will be open to new subscribers.

The securing of the Lexington Theatre by the Chicago forces insures to New York the hearing of the great artists of Maestro Campanini's company, including those who made last season here such an overwhelming success. Amelita Galli-Curci, whose appearances last January and February created such a furor, will return to delight her hearers in several new operas; Mary Garden will again be with the company and will appear in at least one opera new to New York, in addition to portraying several other roles in which she is famous. The roster of artists already includes such names as Lucien Muratore, Rosa Raisa, Anna Fitziu, Louise Berat, Marie Claessens, Carolina Lazzari, Riccardo Stracciari, Georges Baklanoff, Giacomo Rimini, Gustave Huberdeau, Vittorio Arimondi and others, all of whom met last season with the unanimous approval of New York's music loving public. Maestro Campanini is now in negotiation with other celebrated artists and composers, here and abroad, and expects to make announcements from time to time of most important additions to his already wonderful array of singing talent and operatic works.

### Four June Musicales

The New York Chamber Music Society, Carolyn Beebe, director and manager, has announced a series of four musicales to be given in Greenwich, Conn., during June on Friday afternoons at 3:30. The first will be given on June 7 at "Indian Harbor," the home of Commodore E. C. Benedict, Mrs. Clifford B. Horman being the hostess. The second will take place on June 14 at "Lone Oak," the home of Mrs. Seymour Jauris Hyde, and the third is scheduled for June 21 at "Hillbrook," the home of Mrs. Wincheser Fitch. The fourth and last will be at "Miralta," the home of Mrs. Robert A. C. Smith, on June 28.

### Anna Case at Mamaroneck

Anna Case, the lovely lyric soprano of the Metropolitan Opera Company, will spend her summer at Brevoort Farm, Mamaroneck, N. Y. Miss Case has just returned from the Macon, Georgia, Festival, where she sang to 4,000 people, the largest crowd which turned out for a concert in the two weeks of the Chautauqua. She will start work on her first motion picture next week.

### Cleofonte Campanini Reaches New York

Cleofonte Campanini, general director of the Chicago Opera Association, has returned from his sojourn in Havana, Cuba, and is now in New York, where he will remain for several weeks. Campanini, needless to say, is busy on his plans for next season, but will not be ready to make any definite announcements, other than those already issued, for some little time to come.

### Florence Easton Again at Metropolitan

The MUSICAL COURIER learns that Florence Easton, prima donna soprano of the Metropolitan Opera Company, who made so striking an impression in her first season with the organization, just finished, has been re-engaged for next season. Miss Easton's particular hits were made as Lodoletta in Mascagni's opera of that name and in the title role of Liszt's "St. Elizabeth."

### Mr. and Mrs. Sink in New York

Charles A. Sink, of Ann Arbor, Mich., and Mrs. Sink are in New York for a short stay. Mr. Sink belongs to the Ann Arbor University School of Music and is business manager of the Ann Arbor Choral Union and the annual May Festival concert series there.

### Frank La Forge Teaching in New York

Frank La Forge, the well known pianist, teacher and coach, has just returned to New York, following a tour of five weeks, and has resumed teaching at his studio, 22 Madison avenue.

### Paderewski Presides

Ignace Paderewski presided at a Red Cross meeting held last Monday at the Seventy-first Regiment Armory, New York, under the auspices of the Polish Citizens' Committee of the Red Cross War Fund.

### Earl Carroll a Lieutenant

Information from Dallas, Tex., is to the effect that Earl Carroll, the composer and lyric writer, has received a commission of lieutenant in the Flying Corps at Camp Hicks, Fort Worth.

### Commonwealth Opera Plans

The Commonwealth Opera Association, of New York, has issued plans for a membership of 10,000 to provide operatic entertainment for the people.



*Sold Out House, Stage and Standing Room Greet*

# JOSEF ROSENBLATT

## TENOR

### IN FIRST CARNEGIE HALL RECITAL

NEW YORK AMERICAN.

#### JEWISH TENOR TRIUMPHS IN CONCERT

**Cantor Rosenblatt Reveals Voice of Exceptional Beauty, Evoking Thunderous Applause in Music Far from His Accustomed Field**

By MAX SMITH

The famous Jewish tenor's first public appearance since he refused a tempting offer from Cleofonte Campanini, director in chief of the Chicago Opera Company, attracted a great many enthusiasts from various parts of the city. Nor did the golden-voiced singer of synagogal chants fail to evoke thunderous approval in music that wandered far afield from the paths he was accustomed to tread. His selection included operatic arias from Meyerbeer's "L'Africaine," Bizet's "Féte des Perles," Halevy's "La Juive" and Verdi's "Rigoletto," besides Massenet's "Elegie," Gretchaninoff's "Lullaby," a Jewish folk song entitled "Auf dem Pripichuk," and Chailitt's familiar "Eili, Eili."

It must be confessed, however, that Rosenblatt was heard to best advantage in the ecstatically Oriental exuberances of his own "Elokoy Neshomo" ("My Lord, the Soul You Gave Me") and "Omar Rabbi Eleasor" ("Sad Rabbi Eleasor"). In the plaintively melancholy cadence of this music, which asks for the lachrymose portamentos, the soba, the strong dynamic contrasts, the fine-spun semi-falsetto coloratura that are characteristic of his technique, he was quite in his element and sang with convincing freedom and fervor.

His strict adherence to pitch in long and complicated passages, unaccompanied on the piano, was surprising. Extraordinary, too, was his dexterity in florid melody, which he sang in the most delicate and tenuous head tones. On one occasion in the "Omar Rabbi Eleasor," for example, he trilled like a soprano, and with startling precision and ease on high C and D natural. For a moment he even touched the lofty F natural above.

As an encore at the close of the recital Cantor Rosenblatt sang the "La donna e mobile" aria from "Rigoletto."

NEW YORK GLOBE.

#### SOME EXTRAORDINARY SINGING BY CANTOR ROSENBLATT

Cantor Josef Rosenblatt, who sings tenor, gave a recital at Carnegie Hall yesterday afternoon in the presence of a very large audience. He was heard in opera arias from "L'Africaine," "The Pearl Fishers," "La Juive," and "Rigoletto," in two Hebrew compositions in the liturgical style by himself, in Massenet's "Elegie," a lullaby by Gretchaninoff, a Jewish folk song "Auf dem Pripichuk," and the "Eili, Eili" of Schallit.

Cantor Rosenblatt disclosed a strong and brilliant voice of wide range, tending to whiteness and hardness of tone when used at its full strength, but diminishing easily to half, and even quarter, eighth, and sixteenth notes! It is a remarkably flexible voice and has been trained to astonishing facility in the coloratura which abounds in the liturgical music of the Jews. Such a display of florid execution as he gave in his own Hebrew pieces had not been heard here since Edmond Clement sang at the then New Theatre in "Fra Diavolo," unless from Canto Sirota.

The singing of Cantor Rosenblatt evoked wild enthusiasm. Often the audience could not wait for the final note of a song before thundering its applause. His delivery has some marked peculiarities that need not be dwelt upon here. It is enough to say that to an exceptionally good natural voice he adds in some respects a high degree of technical skill, and that his singing, though at times a law unto itself, can be heard by any discriminating listener with both pleasure and edification.

PITTS SANBORN.

NEW YORK MAIL.

By SIGMUND SPAETH

Joseph Rosenblatt is a Jewish tenor-cantor who has already astonished New York with his singing, not only in the synagogue but in a special concert with chorus and orchestra which took place some time ago at the Hippodrome. Yesterday afternoon at Carnegie Hall Cantor Rosenblatt gave his first real song recital, and again his voice created surprise and enthusiasm.

Strictly speaking, Mr. Rosenblatt is a lyric tenor, but with the ability to introduce a robust quality when it is needed. His dynamic resources are limited, for he seems by preference to vary between a full-lunged fortissimo and a unique falsetto of a strange, soft beauty, with which, however, he can compass an extraordinary range, trilling on high C and D, and even mounting to the F in alt.

This high voice is also exceedingly flexible, and achieves the most florid passages with remarkable ease, aided, it would seem, by a sense of absolute pitch, for never is the intonation faulty. Such singing is extremely effective in the ritual music which is Mr. Rosenblatt's specialty, and to which he himself has contributed some valuable compositions.

In the fields of opera and art-song interpretation, which he also essayed yesterday, it is more difficult to take him seriously. Vocally he is as a rule equal to the task, but traditions of style evidently mean little to him. With his individual equipment, however, Cantor Rosenblatt may count upon pleasing his audience in practically every type of music.

Rosenblatt turns handsprings of coloratura that *Galli-Curci* or *Barrientos* might well envy.—*N. Y. Tribune.*

To hear him sing Jewish folk songs is like hearing *McCormack* sing "Macushla."—*Morning Telegraph.*

In his operatic arias there was more than a suggestion of *Caruso*.—*N. Y. Times.*

Such a display of florid execution has not been heard here since *Edmond Clement*.—*Eve. Globe.*

His trill brought one back to *Melba*.—*Tribune.*

His strict adherence to pitch in long, unaccompanied passages was surprising.—*N. Y. American.*

His voice created surprise and enthusiasm.—*N. Y. Mail.*

NEW YORK TRIBUNE.

#### CANTOR ROSENBLATT SINGS WITH BRILLIANCE IN CARNEGIE HALL

If Josef Rosenblatt, the Hebrew cantor, who gave his first New York song recital yesterday afternoon at Carnegie Hall, had studied for opera he would unquestionably have been one of the great tenors of the world, provided that he had also acquired the virtue of taste. His vocal equipment is extraordinary. He is a voice of tremendous power and brilliancy, and one produced with unusual ease, the voice of a great dramatic singer. Yet his command of falsetto reaches a perfection such as is possessed by no living singer, even of the French school. When he undertakes falsettos, as he did yesterday in the two compositions of his own, "Elokoy Neshomo" and "Omar Rabbi Eleasor," written in the traditional style, he turns handsprings of coloratura that *Amelita Galli-Curci* or *Maria Barrientos* might well envy! His trill brought one back to *Melba*! Perhaps this was the way the great castrati of the Italian churches used to sing.

He was best in these two songs, in the "Eili, Eili," and, strange to say, in "Queta e Quella," which, aside from an added final note which Verdi never wrote, he gave in a manner worthy of the best traditions.

NEW YORK TIMES.

#### CANTOR'S FIRST CONCERT

#### Josef Rosenblatt Pleases Great Audience at Carnegie Hall

Joseph Rosenblatt, cantor of the Hungarian congregation Ohav Zedek, and the possessor of a phenomenal tenor voice, faced a great audience in Carnegie Hall yesterday afternoon at the first of a series of concerts that he is to give over the country at large. He recently refused an offer to sing with the Chicago Opera Company, but he has been heard in New York as a singer of Jewish folk songs and traditional arias of the Jewish faith. These were among his best in yesterday's program, ending with the famous "Eili, Eili," which drew an ovation from the crowded hall and stage.

Cantor Rosenblatt, who still looks a young man under his black cap (and dark beard), pleased the audience with an old ballad, "Auf dem Pripichuk," and two arrangements of his own. He sang in English the Russian Gretchaninoff's "Lullaby," dropping his voice to a pianissimo of rare carrying power. In his less familiar operatic arias there was more than a suggestion of *Caruso* in the "Queta e Quella," from Verdi's "Rigoletto," and the "Donna e mobile," from that work, which he gave as a final encore. Accompanied by Andre Benoit, he also sang in French the "Elegie" of Massenet, and in Russian an air from "La Juive."

NEW YORK HERALD.

#### JOSEF ROSENBLATT ATTRACTS THROG TO SONG RECITAL

In Carnegie Hall yesterday afternoon some two thousand persons took advantage of the opportunity to hear the Rev. Josef Rosenblatt. Many of them were of his own people and they seemed to take particular interest in three Jewish numbers which his programme contained, one of them a composition by himself.

That Mr. Rosenblatt has an unusual tenor voice is not to be denied. It is full, rich, resonant, ample of power and range, one of natural beauty. His manner of using it, however, is not that to which those who go much to concerts or the opera are accustomed, nor is his use of the falsetto voice for pianissimo effects common on the concert platform.

Although there was variety in this programme, there was not sufficient variety in his style to prevent a degree of monotony from being felt. A wider range of musical experience, however, doubtless would have made a vast difference in him as a concert singer, for a Jewish folk song gave indications of undeveloped qualities of a Lieder singer, and the "O Paradiso" from "L'Africaine" and Verdi's "Queta e Quella" revealed dramatic spirit. This last elicited so much applause that Mr. Rosenblatt repeated it.

NEW YORK POST.

#### CANTOR ROSENBLATT, COLORATURE TENOR

Time was when opera singers of all altitudes, so to speak—from basses and tenors up to altos and sopranos—indulged in vocal acrobatics; that is, in the rapid runs and twirls and trills and tripping staccato scales or arpeggios collectively referred to as colorature singing.

But now, lo and behold! comes along a tenor who warbles like a canary bird. He isn't even an operatic tenor. From the synagogue he comes, straight to the concert stage. Josef Rosenblatt is his name, cantor his profession, and his New York debut was made yesterday afternoon in Carnegie Hall before a large and frantically enthusiastic audience.

While Cantor Rosenblatt refused an operatic engagement, he is not averse to singing operatic arias. In this dramatic music the cantor displayed a voice of rare beauty and penetrating power; a voice somewhat lacking in mellowness (it has a sharp edge now and then), but rising at times to almost *Carusoan* opulence, and nearly always true to pitch.

What the audience enjoyed particularly was the cantor's singing of two numbers to which his own name was affixed: arias as Hebrew, as Oriental, as their names: "Elokoy Neshomo" and "Omar Rabbi Eleasor." In these, Andre Benoit, who supplied excellent piano accompaniments for the rest of the programme, was silent much of the time, while Mr. Rosenblatt sang alone, somewhat like a Mohammedan muezzin on a minaret; sang colorature of unmistakable Semitic origin; sang it with a falsetto voice that rose to Eiffel Tower altitude. By this the audience was so entranced that it broke in with applause several bars before he had finished.

**Management:**  
**MUSIC LEAGUE OF AMERICA**  
**1 West 34th Street, New York**

## PUBLISHERS WITH A PURPOSE

## The Story of the House of Huntzinger &amp; Dilworth

One good idea is quite enough to start one good business—in fact many a business started on considerably less has turned out well. But when two men have the same idea at the same time, it is almost sure to be a good one; and so it turned out in the case of Huntzinger & Dilworth, the New York music publishers.

Both R. L. Huntzinger and J. L. Dilworth had been associated with the music publishing business for a number of years before the foundation of their own firm, the former in a traveling capacity in connection with the publication department of the John Church Company and the latter with G. Schirmer in various departments. In particular, Mr. Dilworth's experience as manager of the great retail store of G. Schirmer, New York, brought him into contact with and gave him a thorough insight into the wishes and needs of the professional buying public. Later Mr. Dilworth also joined the John Church forces. There he met Mr. Huntzinger and the two energetic young men discovered that both had the same idea in regard to the music publishing business, namely, that the time had arrived for specialization in it, as well as in every other line of business.

Further discussion brought out the fact that both agreed on what line offered the best opportunities for specialization. The decision was by a vote of two to nothing in favor of vocal music—and it was upon this one idea, coupled with a thorough knowledge of both the artistic and commercial sides of the business, that the firm of Huntzinger & Dilworth was founded in November, 1915.

## Publish Only Vocal Music

Having determined to publish only vocal music on account of the fact that, while American songs, choral and church music are regularly used both by amateur and professional artists and choruses, American instrumental music of any kind is very little played, Huntzinger & Dilworth adopted a regular plan in the issue of their publications. One part of this plan was the determination in advance of the number of compositions to be printed in a given time. Sorting out the manuscripts re-

ceived and choosing carefully among them, the firm issues a predetermined number of publications about once in every six months; and these publications are always carefully distributed among the various branches of vocal music. There is a special study made in advance of market conditions, and an effort made to anticipate as far as possible any special future demand, such as the present one for patriotic songs.

## Representative List of Composers

The list of composers represented in the Huntzinger & Dilworth list shows the high quality of the compositions published by the firm. Among them are Fay Foster, Florence Turner-Maley, Mary Turner Salter, Mary Helen Brown, Harriet Rusk, Gertrude Ross, William Reddick, Linn Seiler, A. Walter Kramer, Ralph Grosvenor, Eduardo Marzo, Harry Gilbert, Geoffrey O'Hara, John Prindle Scott, Hallett Gilbert, and Eugene Cowles.

The publishers, however, have not erred on the side of issuing too much strictly "high brow" music, suitable only for professional use, but have cultivated as well the domain of the semi-popular ballad with marked success. There has, however, been a strict avoidance of anything trashy. Such semi-popular numbers as have been published are the best of their class and unimpeachable from the standpoint of musical workmanship. The young firm, by consistent following of this fixed scheme of publication, by careful protection of the interests of dealers who handle their music and by an intelligent propaganda among professional singers, which has resulted in the placing of many Huntzinger & Dilworth publications on recital programs, has attained a notable success in the two years and a half of its existence.

## The Most Successful Songs

A complete catalogue of the Huntzinger & Dilworth publications is now in process of preparation. Among their most successful songs are: "Voice in the Wilderness," and "Trust Ye in the Lord," both by John Prindle Scott; "One Golden Day," by Fay Foster; "Life's Paradise," by Mary Helen Brown; "The Fields of Ballyclare," by Florence Turner-Maley; "Give a Man a Horse He Can Ride," by Geoffrey O'Hara; two songs which have been accepted by The Four Minute Song Men to be used by them in all patriotic gatherings, "Six Full Fathom of Men," by Linn Seiler, and "The Vow," by Ralph Grosvenor.

Ernestine Schumann-Heink has just added two Huntzinger & Dilworth publications to her regular repertoire, "The Mither Heart," by William Stickler, and "Six Full Fathom of Men," by Linn Seiler. Other interesting novelties which have just appeared and are already being extensively taken up by singers are some negro spirituals in extremely clever arrangements by William Reddick.

## The Huntzinger &amp; Dilworth Store

The photographs on this page give an excellent idea of the unique appearance of Huntzinger & Dilworth's retail store at 159 West Fifty-seventh street, New York, across the street from Carnegie Hall and in the center of the studio district. It is a store which does not look like a store. The fittings are in exquisite taste and there is a quiet, home like air about the whole quite different from the usual music mart.

Aside from their own publications, the firm have made it a special point to keep regularly in stock what may be called all the "standard" numbers of the vocal repertoire; that is, everything that is in regular use both in concert and in the studio. To do this requires a very special knowledge of the market, but this is exactly what both Mr. Huntzinger and Mr. Dilworth possess. A feature of the store is a piano for the use of customers, who can make a practical examination of new publications and choose what they require without going through a long list of works sent home "on selection," something that both customer and publisher are glad to avoid.

Huntzinger & Dilworth have a number of novel ideas in connection with their business which are still to be worked out. For instance they propose next year to establish a series of "Composer Afternoons" at their store. Each afternoon will be devoted to one composer, who will be present, not for the conventional "composer's recital," but merely to give advice to all artists who may wish to come as to his own conception and interpretation of the works he has created. Thus any artist or musical amateur who so wishes may learn without charge exactly what the composer meant in writing a work and the interchange of views will doubtless inspire new ideas in both artist and composer.

So it is that one good idea, shared and intelligently exploited by two good men, has led to the establishment in a very short space of time of a firm which must be ranked justly among the first American music publishing houses of the day.

H. O. O.



Photographs by the Press Illustrating Company.

## VIEWS OF THE HUNTZINGER &amp; DILWORTH MUSIC SHOP, NEW YORK.

(1) The front of the shop. (2) A corner of the shop with Mr. Dilworth's desk. (3) J. L. Dilworth (left) and R. L. Huntzinger in conference with one of their composers, Florence Turner-Maley. (4) In the stock room. (5) A corner in the retail department.



### Choice of Piano Vital, Says Godowsky

"Given the pupil and the teacher, your next problem is the choice of a piano," says Leopold Godowsky. "Here many parents make a grievous mistake. They say: 'We will let Jane and Willie practise on this old piano that their mother used when she was a girl, and when they have learned to play we will get a better one.' The first thing that must be cultivated in a child is its ear, its sense of tone, it must drink in to the full the beauties of tone. It must learn to distinguish one tone from another. It must know and feel the difference in the smallest gradations of tone. It should develop a sense of absolute and relative pitch. To train a child on a piano the tone of which has become dull and dead, and which is always sliding out of tune, is a serious error.

"To train the child's ear and sense of beauty a piano of excellent tone should be secured, and it should be kept absolutely always in tune. This means tuning probably every three months. That is not extravagance. It is as good an investment as the piano itself, for it will double the life of your instrument. The next thing that must be cultivated in the child is its technic. How can the mechanics of piano playing, somewhat more delicate than the mechanics of pile-driving, be taught on a piano of broken down, jerky, stiff, or loose action? Instead of using a makeshift instrument because the pupil is a beginner, let me say this to you: there is no other time in the pupil's career when the best instrument, instead of the poorest, is so vital.

"Now that we have the piano and the teacher, the next question is how shall the teacher teach and how can the interested parent help the teacher? The good teacher will show his pupil first that melody is beautiful, second that it is expressive and third how to create it. The good teacher will make the pupil hear the waves and tossing trees, the voices and moods of nature and the voices and moods of mankind in the music of the piano. The good teacher will make the pupil understand how all music expresses these external things, or man's feelings in response to the stimuli of these external things of his fellowmen. That is the business of music.

"The good teacher will enlist the interest of the pupil in the lives and works of great musicians. Little stories and lectures will accomplish this. And having taught the pupil how to catch the mood the music was meant to express, the teacher will train the child technically in the ways of producing this mood so that others may thus be made to feel what the teacher has taught the child to feel, the composition.

"These things all go hand in hand and the parent can help the teacher by leading the child through parental interest to love, understand and wish to reproduce these things. That is what the parent should do, instead of merely driving the child by threat or switch to so many minutes of 'practice' each day. Practice without concentration and understanding is largely wasted. Let the parent sympathetically and wisely help the child to love music. Then the child will understand, will concentrate and will practise without so much of the driving method."

### Rosalie Miller's Versatility

When Rosalie Miller, soprano, was called up on the telephone and asked to sing for the soldiers at Governor's Island, one evening recently, Miss Miller hesitated, saying that she had so severe a cold she feared the outcome. She finally consented, however, but took along her violin, in case her hoarseness should prove too much of a handicap; for Rosalie Miller was well known as a violinist before she became a famous singer.

As a result, Miss Miller gave two miscellaneous programs, as it were; that is, she sang one group and was



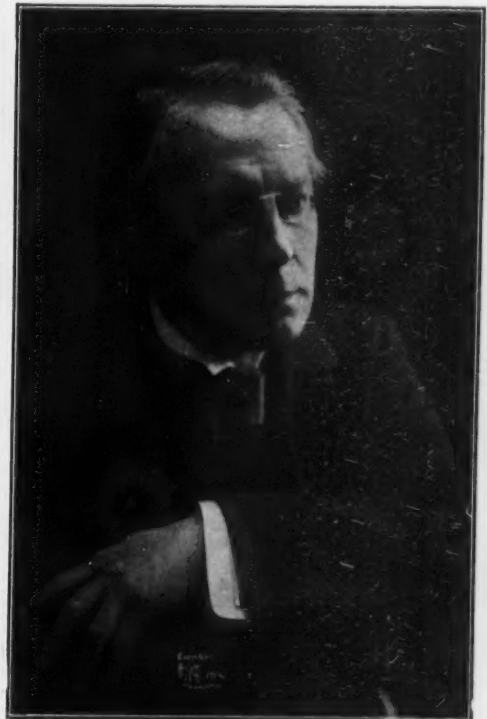
ROSALIE MILLER,  
Soprano.

enthusiastically applauded. When for the second group she appeared with her violin, she was given a rousing welcome, and this enthusiasm was repeated at the conclusion of her violin numbers.

Before appearing for the army boys Miss Miller gave the same program for the officers, receiving a hearty reception.

### Arthur Friedheim Busy as Pedagogue

Arthur Friedheim is in great demand as a pedagogue at his Steinway Hall Studios, New York City. He will be assisted this coming summer by his former artist-pupils,



ARTHUR FRIEDHEIM,  
Pianist and pedagogue.

Aloys Kremer, Mignon Friedheim and Mildred Knowles. Harry Rowe Shelley is to look after the harmony students. Mr. Friedheim has just finished the manuscript of a book, entitled "The Last Word About Liszt—A Commentary to All Biographies."

### Mme. Hunt to Direct Chorus

Florence Mulford Hunt, the well known contralto, has devoted a great deal of time this season to singing for the various war charities and funds. At a recent meeting of the Country Club, of the Oranges, New Jersey, it was decided to organize a chorus to give concerts under the direction of Mme. Hunt.

## JOIN THIS MUSICAL ALLIANCE

# OUR NATIONAL SERVICE PLATFORM

1—To call conferences and conventions to promote educational musical movements, and to unite for common action to that end, clubs, state and national organizations, musicians and music lovers.

2—To give financial aid as well as moral support to the MacDowell Association.

3—To encourage the American Composer and give hearings to his works, and to provide means for the publication of the same, wherever necessary, and to give prizes for worthy compositions.

4—To give American Artists an equal opportunity with the foreign artist for club concerts, and to pave the way for concert appearances of young professional artists.

5—To demand the use of English by concert artists, as well as the rendition of compositions by native composers.

6—To stimulate clubs to adopt a course of study, and to establish a musical library in their city.

7—To create an Emergency Loan Fund for needy and worthy musicians of our country during the period of the war.

8—To induce city and state governments to support Municipal Bands and Orchestras, and to persuade School Boards to provide Instruments for School Orchestras and Bands, as well as capable leaders with a salary of regular Teachers in Public Schools and to persuade School Boards to include musical training among the subjects receiving credits for promotion.

9—To help in establishing choirs in all churches and in standardizing the work of these choirs and those already established, so that in case of a call for large choruses, massed effort may be obtained.

10—To keep constantly before the public the need, first, of recognition by the Government, of music as a national necessity, and, second, the establishment, by the Government, of a National Conservatory and the creating of a ministry of Fine Arts.

11—To develop in every city, hamlet and village, Community Music and Municipal Choruses which may be called upon for State and County gatherings, thus inculcating the Festival Spirit.

12—To establish Community Centers. This is perhaps the most vital need of the hour; a place where all the people may gather for recreation, namely, supervised dancing, skating, athletics, and other forms of amusements; singing, plays, opera, recitals, and lectures combined with art collections and reading rooms.

### Every Musician and Music Lover is Eligible to Membership

Individual membership will be extended to women and men who are interested in the advancement of American Musical Interests and who wish to sponsor, support and work for the AIMS outlined in the National Service Platform. Each member will receive the Official Magazine, "The Musical Monitor," thus acquainting each member with the progress and achievements of the organization and of music in all its phases.

Individual and life members are entitled to admission to all sessions, concerts and recitals of the great Biennial Festivals, the right to take part in the discussion, the privilege of appointive office, and by virtue of such office is granted full suffrage.

The Fee for Individual Membership is Two Dollars and Fifty Cents a year. A life membership may be obtained for \$100.00. We hope there will be many who will enlist as life members and help us with this great constructive work for music.

MRS. WILLIAM A. HINCKLE, General Chairman.

### THE NATIONAL FEDERATION OF MUSIC CLUBS

(All Music Lovers, Teachers, Artists and Composers are Eligible to Membership)

#### Application for Membership

I hereby apply for membership in the National Federation of Music Clubs, and enclose \$..... in payment thereof.

FOR INDIVIDUAL MEMBERSHIP, \$2.50.

FOR LIFE MEMBERSHIP, \$100.00

DATE ..... NAME .....

STREET AND NUMBER..... STATE .....

Make check payable to the National Federation of Music Clubs and mail with this application to:—

Mrs. George Houston Davis, Membership Chairman, 3221 Glenn Avenue, Birmingham, Ala.

NOTE.—Official acknowledgment will be sent you with the Thanks of the Federation by the Membership Chairman.

## CONCERTS IN GREATER NEW YORK

TUESDAY, MAY 21

### A Hofmann-Roosevelt Recital

Josef Hofmann and Theodore Roosevelt joined forces on May 21 at Carnegie Hall, New York, in order to aid the Red Cross drive, and succeeded in filling the vast auditorium with an enthusiastic throng that paid in about \$12,000 to hear and see the famous pair and to help the great patriotic movement.

Colonel Roosevelt made a stirring address following the first part of the performances of Hofmann and paid a warm-hearted tribute to that player's great art and the uplifting power of music as a heart console and intellectual stimulant.

Hofmann soared into elevated realms with his transcendental pianism. He rarely has been in so mellow and winning a mood. He put superb breadth and virility into Beethoven's "Appassionata" and yet he informed it with the atmosphere of poetry and the ring of deep human appeal.

A pianist who could so render Beethoven is both a great musical master and a great man. Softest soul song was in Hofmann's sounding of Chopin's E major nocturne. The same composer's C sharp minor waltz fluttered across the ivories like a beautifully shimmering gossamer. In the Chopin B flat minor scherzo and A flat ballade, Hofmann made the piano declaim epically. He caused it to emit showers of scintillant tonal sparks in the Gluck-Saint-Saens "Alceste."

Hofmann, in his best estate, is a supernal commander of the keyboard, one who knows how to express equally well its accents of charm and its utterances of grandeur.

### Nicolay Sings for Greek-American Institute

Constantin Nicolay, bass, of the Chicago Opera Association, gave a concert for the benefit of the Greek-American Institute of New York, Tuesday evening, May 21, at Carnegie Hall. Mr. Nicolay was assisted by Harriet Scholder, pianist, and Helen Scholder, cellist; also the Greek Mandolin Orchestra, under Maestro E. Alessio.

The program opened with the singing of "The Star Spangled Banner" and a Greek anthem, under the direction of Mr. Vassiliou. Mr. Nicolay's first appearance upon the stage occasioned much spontaneous applause. His introductory aria from "Don Carlos," Verdi, at once disclosed the seasoned operatic artist, who is also absolutely at home on the concert platform. A modern popular Greek song ("Rodios") came next. Mr. Nicolay's program groups were throughout very effectively divided into operatic arias and modern Greek songs and folksongs. He sang in Italian, French and Greek, and appeared equally at home in each language. His vibrant, resonant, full bass and his finished art of interpretation and presenta-

tion were heard to excellent advantage. In addition to those already mentioned, Mr. Nicolay's programmed numbers were the aria of Tambour Major from "Le Caid," Thomas; an aria from "Lakmé," Delibes; aria of "Agamemnon" from "Iphigenia in Aulis," Gluck; ballade and serenade from "Faust," Gounod; aria of Leporello from "Don Giovanni," Mozart, and patriotic march ("Freedom"), Kirsch. Mr. Nicolay was enthusiastically received.

Harriet Scholder delighted in a Chopin barcarolle; etude in A flat major, Moszkowski, and etude de concert, Sternberg. Helen Scholder won her audience by her playing of a Hungarian rhapsodie, Liszt-Popper, for her first number, and "Chant au Soleil," Rimsky-Korsakoff, and polonaise de concert, Popper, at her second appearance on the program. Louis Gruenberg was at the piano for Mr. Nicolay's numbers.

### Slavic Folksongs and Dances

An interesting concert of Slavic folksongs and dances was given by Eva Didur, soprano; Nikola Zan, baritone; Josef Kallini, tenor; Obrad Gjurić, tenor; Norma Robins, contralto, and Clara de Kwapiszewska, coloratura soprano, at Aeolian Hall, New York, on Tuesday evening, May 21. Mr. and Mrs. Edouard de Kurylo were seen in several folk dances. The performance was given in aid of the Franco-Serbian Hospital Fund and the Polish Army Hospital in France.

The program opened with the Polish and Serbian national hymns, rendered by a mixed quartet. Then followed a Carpathian Mountain dance by Mr. and Mrs. de Kurylo, which was most effective. Their work in other numbers gained much applause. Miss Didur was heard in two Polish folksongs, "The Days of Roses Have Vanished" (Paderewski) and "Song of Spring." Her's is a powerful voice of much sympathy, which she used to excellent effect. She brings taste and intelligence into her interpretations and was warmly received, being obliged to give an encore. Eugene Bernstein accompanied. Mr. Zan sang six Croatian folksongs, two of which were "Oj Jesenska duge noci" and "Kad bi ove Ruze Male." He has a good voice of considerable power, which brought him well earned applause. In the second half of the program he gave some Czech-Slovak folksongs. Mr. Gjurić and Mr. Kallini sang a group of Serbian and Polish folksongs, and the quartet sang some very beautiful Serbian and Polish numbers, which were much appreciated. On the whole the concert was most instructive and successful.

WEDNESDAY, MAY 22

### Israel Joseph Compositions at Wanamaker's

The Globe Music Club gave a concert on Wednesday afternoon, May 22, at the Wanamaker Auditorium, devoted to compositions by Israel Joseph. The works performed were for piano, violin and voice, and showed Mr. Joseph's wealth of melodic beauty and invention and contrapuntal development. Alois Trnka, the well known violinist, played with much expression and tonal beauty the following numbers: "Adoration," "Serenata," "Dance Caprice," "Lament," "Legend," "Elegie," "Japanese Lullaby" and "Saltarella." Heinrich Meyn, baritone, sang two groups of songs which comprised "Oh, Weep for Those," "Only of Thee and Me," "A Prayer," "One Face," "The Proposal," "Riches" and "The Blue Bird." Edna Frandini, soprano, made an excellent impression, singing "Summer Wind," "Little White Lily," "Lark of the Summer Morning," "Waterfall," "April Rain," "Good Night to the World," "Winken, Blinken and Nod" and "The Valze." Little Louise, the five year old daughter of Mr. Joseph, created quite a stir with her interpretative dancing. Mr. Joseph appeared as accompanist, and produced his compositions in a charming manner.

The concert was attended by a large and critical audience, which earnestly applauded the many compositions rendered and the excellent work of the soloists.

FRIDAY, MAY 24

### Italy-America Society's Celebration

The Italy-America Society, Hon. Charles E. Hughes, president, held a gala celebration in honor of Italy's third year in the war, at the Metropolitan Opera House, New York, on Friday evening, May 24. The concert was under the direction of Giulio Gatti-Casazza, the distinguished general manager of that operatic organization, and he is to be congratulated upon the efficiency shown in the running off of the memorable affair. Memorable indeed, because New Yorkers not only had an opportunity of hearing the finest voices in the world, but also because distinguished statesmen delivered speeches which will no doubt be put down in history.

Judge Hughes was the chairman of the evening, and in touching upon the courage and bravery of the liberty loving Italians, he said, "German intrigue in Italy failed." The stirring words aroused the huge audience to great depths and there were several minutes of cheers and handclapping.

However, the speech of the evening came with Secretary of War Newton D. Baker, whose first words brought the announcement that America's troops—infantry, machine guns and artillery—will soon appear on the battle front and that "a composite of the civilized nations of the world—English, French, Italian and American—are fighting together with a community of interests, a community of sacrifice, a common determination and a common courage, in order that they may secure a common victory for the benefit of all mankind."

Later on Mr. Baker remarked: "It fills me with happiness to be able to say with confidence and assurance that the submarine is growing less and less the peril of the deep; that we are mastering that viper by the ingenuity of our sailors."

This speech was preceded by an impressive address made by Count Macchi di Cellere, the Italian Ambassador. The program was opened by the "Italian Royal March"

and "The Star Spangled Banner," played by the Metropolitan Opera House Orchestra, Roberto Moranzoni, conductor. Kathleen Howard, looking very handsome, gave a splendid rendition of "A Te questo rosario," from "La Gioconda" (Ponchielli), which was admirable for revealing the rich contralto voice that is hers.

The singer was followed by Giovanni Martinelli, who sang the ever favorite "Che gelida manina," from "La Bohème." He was in superb voice and was recalled several times. The length of the program prevented encores, or Mr. Martinelli would have had to respond.

Claudia Muzio sang as beautifully as she looked. Her contribution was the "Ballatella" aria from "Pagliacci"—the opera in which Miss Muzio always scores. She was in excellent form and brought lovely feeling into her lines. Her tones were, as ever, pure and a source of keen delight to her receptive audience.

Giuseppe de Luca selected his "masterpiece," the "Largo el factotum" from "Barber of Seville" (Rossini), and his fine interpretation won instant applause.

When Enrico Caruso stepped onto the stage he was greeted with the usual enthusiasm. Nothing better could have been selected than the "Una furtiva Lagrima" from "L'Elisir d'Amore" (Donizetti), which the genial tenor sang exquisitely. There was all that "Caruso quality" in his singing, and the audience was most demonstrative.

The second part of the program contained "Hymn of Garibaldi," "Battle Hymn of the Republic," "La Marseillaise" and "God Save the King," sung by the Metropolitan chorus, the audience, and Caruso, Martinelli, Scotti, de Luca and Amato—a unique ensemble. Giulio Setti conducted the orchestra.

Frances Alda, a striking picture of loveliness, sang "In quelle Trine Morbide" and "Gavotte" from "Manon Lescaut" (Puccini). Her voice was well displayed in these numbers—all its sweetness, clarity and expressiveness. She was warmly received. Mme. Alda sang "Un bel di" from "Butterfly," in place of the number which Anna Case was to have given. Miss Case did not appear. In addition to her singing, the soprano auctioned off an autographed program for \$3,000.

Pasquale Amato was heard in "Eri Tu," from "Un Ballo in Maschera." His voice seemed to be in better form and he gave evident pleasure to his old admirers. Another enjoyable feature of the evening was the duet, "Solenne in quest'ara," from "Forza del Destino," sung by Caruso and Scotti. It was superbly done. The singing of the Italian Fighting Hymn of Maureli ended the long but memorable program.

The conductors of the evening were Gennaro Papi, Roberto Moranzoni and Giulio Setti. It is said \$40,000 was realized for the Italian Red Cross.

SATURDAY, MAY 25

### Mme. Broeks-Oetteking and Sittig Trio

The Liederkrantz Society gave an enjoyable concert at the clubhouse, East Fifty-eighth street, New York, May 25. The Liederkrantz Orchestra, under the leadership of

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NEWTON D. BAKER



Hugo Steinbruch, played "The Star Spangled Banner" and followed with the overture "Dame Blanche" (Boildieu), which was well performed. The male chorus sang a capella "Springtime" (Wilhelm), "Forest Murmurs" (Weber) and "Wandering" (J. W. Lyra) with good expression.

An air by Mattheson and "Tarantella," by Squire, were well rendered by Edward Sittig, cellist, the piano accompaniment by Frederick Sittig.

A group of songs for soprano, "Cradle Song" (Fritz Kreisler), "Under the Greenwood Tree" (Buzzi-Peccia), "The Bird" (Dwight Fiske) and "Blackbird's Song" (Cyril Scott) were sung by Hanna Brooks-Oetteking with excellent vocal effect, good expression, and feelingly. The "Cradle Song" was particularly suited to her voice. The sweetness of tone, vibratory flow and pianissimo effects were principally noticeable in the rendition of all of the songs.

The Liederkrantz Quartet, composed of Theodore Trautmann, Leonhardt Gross, N. C. Latteuer and Joseph M. Kahn, sang a capella with characteristic effect and expression "Deep River" (Burleigh) and "Kentucky Babe" (Geibel). The humming effect was in good contrast. The quartet apparently is a great favorite, judging by the greeting it received and the insistence upon an encore.

The Sittig Trio, composed of Margaret (violin), Edgar H. (cello) and Frederick (piano), evidently come from a decidedly musical family, especially Margaret Sittig, who has a remarkable talent for the violin. "Agnete and the Merman," Danish folksong (Sandley), "In Elizabethan Days" (Kramer) and "By the Brook" (Boisdefre) gave much pleasure to the audience, and the trio had to respond to an encore.

The women's chorus sang with excellent effect and expression "Maytime" (Spielter), "Beauteous Night" (Offenbach) and "At Morning" (Kramer). Dorothy J. Schieffer played the accompaniments.

The male chorus sang a capella, expressively, with fine ensemble effect, "Old Black Joe" (arranged by Klengel), "Old Folks at Home" (arranged by F. Van der Stucken) and "Laughing" (Abt). N. C. Latteman sang the solo in "Old Folks at Home." The laughing song was well done, with characteristic effect.

The Liederkrantz Orchestra closed the program with "Elsa's Processional" and "Spanish Dance" (Moszkowski).

Eugene Klee, musical director of both male and female choruses, is to be congratulated upon the fine interpretation of all the choral numbers given.

## SUNDAY, MAY 26

### American Music Optimists

The American Music Optimists, Mana Zucca, founder and president, crowded the grand ballroom of Hotel Mar-seilles, New York City, Sunday afternoon, May 26, for the fifth concert of the society, organized for the advancement of American music and musicians. The program was consistently devoted to American composers and given by American artists.

Charles Wakefield Cadman's lovely trio for piano, violin and cello, played by the Sara Gurowitsch Trio—Alice Shaw, Mary Pasmore, Sara Gurowitsch—was an excellent opening to an excellent program. So well did the instrumentalists bring out the beauties of the trio that they were heartily applauded and recalled. Sara Fuller, soprano, who possesses a delightfully fresh, flexible and well directed voice, sang "Lilac Time" (first time in New York) (Foote), "Les Fauvettes" (manuscript), "Steer Saxby," "Fiddle" (Dreiwitz), with violin obligato by Michael Posner, were her numbers. William Dreiwitz was at the piano. Miss Fuller was called upon for an encore. Sara Gurowitsch, with Alice Shaw at the piano, was heard in two delightful cello solos both in manuscript, "In Strange Places," Alice Shaw, prelude, Mary Wood Hill. She also was recalled. Roger Bromley, with a baritone voice of splendid quality and excellent resonance, gave great pleasure in four songs composed by Seneca Pierce, the composer at the piano. His numbers were "An Island" (manuscript), "Little Bateese" (manuscript), "The Little Town" and "The Eagle" (manuscript), to which he added a fourth as encore. Mary Pasmore contributed two charming numbers, adagio (manuscript) (Henry Bickford Shaw), Pasmore's "Cobweb" (manuscript) (Alice Shaw), and an added number by her father, Henry Bickford Pasmore, as encore. Alice Shaw was at the piano. Henry Burleigh, the composer, who has done so much for the music of the negro, was present, and played the accompaniments for three of his songs, "Go Down Moses," "Deep River" and "I Want to Be Ready," splendidly sung by Dorothy Edwards. Mr. Burleigh preceded these numbers by a short interesting talk on the negro spiritual which is not to be confused with the minstrel singing.

Among those present were Giuseppe de Luca and Mario Curci.

### Marcia van Dresser at Music Settlement

The Brooklyn Music School Settlement held its last musicale of the season on Sunday afternoon, May 26. A feature of the program was four numbers rendered by the school chorus, composed of both members of the school and of the community. The appearance was the initial one and the singing was under the direction of Kendall K. Mussey.

In "Recessional" (de Koven), "Oh, Hush Thee" (Sullivan), "Sleeping" (Ed. Jones) and "A Prayer of Thanksgiving" (Kreuser) equal balance and good volume of tone were displayed.

The guest of honor for the afternoon was Marcia van Dresser, who has recently been added to the advisory council of the school. Miss van Dresser delighted her audience with four songs—"Night Is Falling" (Haydn), "The Bird" (Dwight Fiske), "We Two Together" (Kernochan) and "The Home Road" (John Alden Carpenter). She was in excellent voice and was warmly received.

Receiving were Alice L. Morse, president of the board; Mrs. Charles L. McDermott and Kendall K. Mussey, director of the school, while the Misses Henrietta Cammeyer and Peterson poured at the tea table.

## MONDAY, MAY 27

### Gabrilowitsch Plays Chopin

A society called the Humanitarian Cult provided an entertainment in Carnegie Hall, New York, on Monday evening, May 27, by means of which a goodly portion of humanity got considerable culture from the splendid piano playing of Ossip Gabrilowitsch. Before the pianist appeared, however, a gentleman who had come to talk talked about the Religion of Tomorrow, otherwise Tuesday. He said he did not care if humanity had descended from monkeys or not, provided the aforesaid humanity did not act like monkeys now, and he showed a very hazy knowledge of Darwin's theory. After an hour's recital of the current humor and platitudes common to all social reformers, who have more enthusiasm than originality, he sat down temporarily while much humanity filed into the concert room from the corridors where it had sought relief. Then Ossip Gabrilowitsch played the first movement of Chopin's B flat minor sonata and stopped. There was a gang of laborers drilling in the rocky street and the tone of the performance was not in the sonata key. Like Darius, who could not command the waves of the sea, Ossip Gabrilowitsch did not attempt the impossible and command the drillers to refrain. He had all the windows of the concert room closed. This caused much warmth of feeling in the audience, as the thermometer had already reached high latitudes. Then the scherzo took its merry way. Another pause ensued while the ushers examined the chinks and crevices to make sure that all was hermetically sealed. The next two movements of the sonata came to a triumphant end amid the prolonged applause of the delighted public. The talker talked again and the pianist played the C major nocturne and "To Spring," by Grieg; MacDowell's "Witches' Dance" and his own "Caprice Burlesque." The beautiful tone and compelling rhythms of his playing elicited much applause. Clara Clemens, the soprano, who was to have sung, was prevented by the influenza from appearing, and her husband, the pianist, Ossip Gabrilowitsch, played Arensky's "By the Sea" to fill out the program, which musically was all too short and talkatively all too long.

### Benefit for Colored Music Settlement

At Aeolian Hall, New York, on Monday evening, May 27, an interesting concert was given by several individual clubs assisted by the pupils of the Music School Settlement for Colored People. J. Rosamond Johnson is the director of the school.

The program opened with the national anthem for the colored people of America, "Lift Every Voice and Sing," and Mr. Johnson's arrangement of "The Old Flag Never Touched the Ground, Boys," rendered by the Music Settlement Art-Song Club. This was followed by "La Media Noche" (Cuban Dance) by Aviles, played rather syncopatedly by the mandolin, banjo, guitar club, Prof. William H. Butler, conductor. The Southern Melody Male Quartet rendered four numbers of which "Shout All Over God's Heaven" was repeated. The voices were well blended and their singing was applauded by the good-sized audience.

William and Cecilia Butler, advanced pupils, were heard in two numbers and gave evidence of good training.

"Banjo Humoresque" (for piano), "Lit'l Gal" and "The Animals' Convention" (J. Rosamond Johnson) were ably played and sung by the composer, the second number being well received.

The remainder of the program contained numbers by Ethel Richardson, head of piano department, Taylor E. Gordon (second year vocal pupil), the "Right Quintet" (solo, Deacon Johnson, president Clef Club), Felix F. Wier, violin, H. Leonard Jeter, cello, and the Clef Club in "Impressions from the Plantation."

### Cincinnati Conservatory Summer Course

There is a universal demand for thoroughly trained teachers and supervisors of public school music. The supervisor must not only be well educated along academic lines, but must be a trained musician, one whose abilities command the respect of local musicians and one who is capable of assuming musical leadership in the community.

The day has passed for the supervisor with a modicum of knowledge of public school music methods. Such subjects as harmony, musical appreciation, history of music and psychology are absolutely essential to the success of the modern supervisor. The Public School Music Department of the Cincinnati Conservatory of Music gives complete training in these important branches of education. The course planned prepares for the work of supervising and lays a firm foundation along broad lines. It includes a thorough training in the music used in schools as well as the elements of music, theory, harmony, counterpoint, musical appreciation and history of music, and aims to develop thoroughly the principles of pedagogy and psychology, and by actual demonstration to apply them to teaching.

The Cincinnati Conservatory of Music ranks among the foremost of the nation's music schools. Its faculty includes some of the leading artists and pedagogues resident in America and is second to none in the country. The musical atmosphere is of inestimable value, the surroundings are most delightful; in short, every condition is ideal for the most successful work in this department, which is in charge of Margaret McCloy Pace. The special sessions begin June 12 and last until July 24.

Many of the leading teachers of the conservatory will remain there for the special summer school.

In spirit with these patriotic times, it has been arranged to include in the regular curriculum a course in Red Cross

## American Business—Attention! The First of Every Month will be observed as Thrift Stamp Day In The U. S. A.

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This means that every branch of American business has the unusual opportunity to make the first of every month a red letter business day throughout the Nation, and a Victory day for the U. S. Government by disposing of hundreds of thousands of dollars' worth of Thrift Stamps and War Savings Stamps!

So get busy at once in preparation for these red letter business days — these monthly Thrift Stamp Days! Manufacturers, jobbers, wholesalers, retailers, get together and plan for special Thrift Stamp Day sales, unusual values in every line of merchandise and commodity. It's up to you to help the Government and help yourselves at the same time.

Profit by your experiences of the first Thrift Stamp Day to make the succeeding Thrift Stamp Days still more of a success! Redouble your former efforts and you'll double the results! If any of you should still be unfamiliar with the working plan for Thrift Stamp Day, write for this plan today without fail. Address W. Ward Smith, National War Savings Committee, 51 Chambers St., New York City.

**NATIONAL WAR SAVINGS COMMITTEE**  
51 Chambers Street, New York City

duties, for which a special room has been fitted up in the conservatory.

### Miller and van der Veer Return from West

Reed Miller and Nevada van der Veer returned last week from participation in the big music festival at Lindsborg, Kan., where they achieved their usual successes. Confirmation of this may be found in the last issue of the MUSICAL COURIER, where the representative dilates at length on the enthusiasm they caused. Mr. Miller sang last week for a Red Cross benefit in Mount Vernon, and May 31 he and Mme. van der Veer will sing in Rutherford, N. J. Mme. van der Veer's next important engagement is at the Evans-ton Festival. The summer will find the Millers sojourning at Lake Otsego (the "Glimmerglass" of Fenimore Cooper's Indian novels), where the van der Veer family estates are located.

## Margaret JAMIESON PIANIST

(COPY)

My dear Miss Jamieson:

I remember your playing of the Saint-Saens G Minor Concerto last year with great pleasure.

The entire orchestra, as well as myself, were delighted with your musical conception and technical proficiency.

With best wishes for a successful career.

(Signed) WALTER DAMROSCH.

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## MINIATURE PHILHARMONIC—AN ALL-AMERICAN ORGANIZATION

The word miniature usually means something on a small scale, but when the Miniature Philharmonic Orchestra was organized last spring the aims of its conductor were to present compositions which have never been given by any of the older orchestral organizations and to give recognition to the young composers of America.

Jacques Grunberg, the conductor, says: "It is true that we are still young, but we must employ our energies and vitality to be able to make progress for evolution, a slow factor in all walks of life. Of all the musical arts the orchestra has been the first to be appreciated, not only by the discriminative public, but also by the masses. The incorporation of some dozens of musicians has always been a stimulus to the music lover. He has always patronized, first of all, such organizations that were less monotonous than a recital. The prominent orchestral organizations of America have been backed by wealthy men, but not without any difficulties. We have today in the United States five prominent organizations that are supported by such men. Though the concerts are well attended, no organization has yet recorded financial profits, no matter how successful artistically, or how prominent the soloists engaged on various occasions are. These five organizations record a certain deficit at the end of each season. Curiously enough, the same organizations have given concerts in five of the largest cities in this country: New York, Chicago, Philadelphia, Boston and San Francisco. St. Louis, which has shown that it can be the first city in the country as far as Liberty Bonds are concerned, has had more difficulties with its orchestra and its backers than any other.

"Boston, the city of highest culture, is superficially a musical city, but it has always proved to be anathema toward the musical arts. New York has always had a certain conceited pride, but it depends upon the foreign element for the encouragement of music. It is useless to give a description concerning the progress made by every city in the United States. It is sufficient to say that our people have not awakened yet to the importance and the benefits of music. We must also admit that our political enemy,

Germany, is more advanced in orchestral music and the number of orchestral organizations than our country, in spite of our numerous resources. In every German city there is an organization giving regular orchestral entertainments, under the auspices of the respective municipalities. Also for years they have made tremendous efforts to give the works of their composers a hearing in the remotest corners of the universe.

"Germany has not been satisfied to export only her commercial products; she had conductors all over the universe, and many musical clubs and choral societies were being directed by Germans. They have monopolized everything and the cause lies in the apathy of the American musician. It seems curious that the entry of America into the European conflict has awakened our leaders to the fact that America should be first in music before any other nation, including our Allies. The protest of our leaders has brought some results. Kunwald, of Cincinnati, has been interned, but in his place we have appointed not an American, but a Belgian, Eugen Ysaye, the famous violinist, known more in this capacity than that of the conductor. Dr. Muck, of the Boston Symphony, has met with the same fate. No conductor has been announced yet, but among the probabilities not one American name has been mentioned.

"It is unnecessary to dwell on the existing conditions, but a lively and zealous propaganda should be carried on until the American orchestral organizations will banish all Teuton conductors. The American daily press has never endeavored to support our American musicians. On the contrary, it has always devoted unlimited space to foreign artists and conductors, even those of inferior material.

"This world of today is dedicated to the younger men. If they are good enough to be used as cannon fodder, why not push them to the front in the great cause of music? Not every foreign artist can be good, and the same may be the case with some of our own; but why encourage the European mediocrity when we might as well give encouragement to our native talent? We must call the accredited critic's attention to the fact that he is not serving his art or his nationality. The orchestral association directors

also must not remain ignorant of the existing American talent.

"As there are possibilities among the young Americans, and some of the older ones, they should be given a trial, even with the danger of failures. We must do away with the prejudice and non-support of the public engendered by managers who have worked always to turn the cash box of America over to foreigners.

"Fame is long in coming to every one, and if some of our American conductors are in the darkness it is because no one has attempted to bring them into the light. Give the American conductors a chance, and then we will be in a position to appreciate their value."

When the Miniature Philharmonic made its initial appearance last winter at the Aeolian Hall of New York, the impression created by the organization and its conductor was more than favorable. Not only the layman, but the critics were predisposed to predict a complete success for the new organization. Every member of this organization is an American, or at least naturalized American; their loyalty to the country has always been unimpeachable. Con-

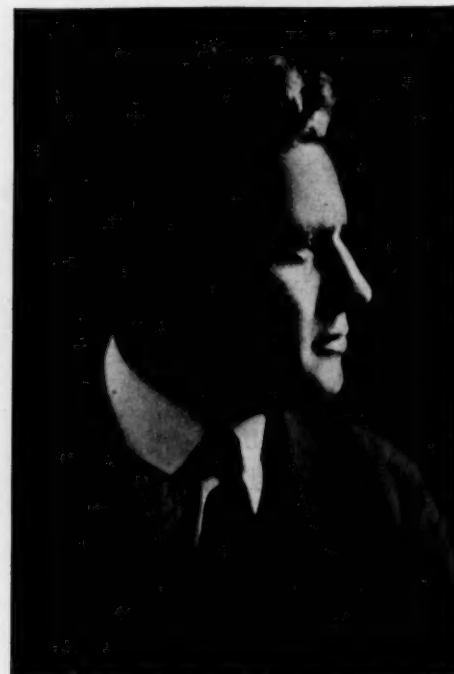


Photo by Arnold Genthe, New York.

JACQUES GRUNBERG,

Conductor of the Miniature Philharmonic Orchestra.

sidering this fact, this new enterprise is strictly and purely American.

"There is plenty of room in this country," says Mr. Grunberg, "not only for one more orchestral society, but for dozens. The small cities and towns in the United States are craving for such entertainments, and the Miniature Philharmonic, in spite of the obstacles incurred by the war, intends to travel next season to the smaller towns, presenting music of the best kind by the foreign and our American composers."

The expenditures, considering the impression which is created by this organization, will not be expensive. The public is the one who needs its taste cultivated. It should be taught that for a small amount of money excellent entertainments can be secured for them.

### Boguslawski Settles in Chicago

Moses Boguslawski, the Kansas City pianist and teacher, has signed with Kenneth M. Bradley, of the Bush Conservatory in Chicago, and will take up his teaching activities in Chicago about June 15. He will also give concerts extensively, opening this season with three recitals in New York.

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## HAROLD BAUER ON MUSIC STUDY

## Discusses Its Future in America in Relation to the War

What is to be the future reaction of Americans to music study? Are men, women and children in this country, during the process of readjustment to new conditions and in the new era that is coming after the war, going to spend as much time and money in music study as they have in the past?

These questions were put to Harold Bauer recently because Mr. Bauer is a keen student of affairs and of human nature, as well as a great artist, and what he has to say is always worth listening to. Although his very exacting concert work leaves him no time for teaching at present, he has a lively interest in the pedagogics of music.

"One of the first results of this new accession of seriousness, in which the American people find themselves," Mr. Bauer said, "will undoubtedly be to eliminate everything artificial in our lives, and I have already observed many signs that this is taking place. The idea of cultivating music merely as a social accomplishment is already fading out. In the future the question of music study will be settled upon the natural taste and aptitude of the pupil. The practical American mind will demand more than ever quick results, and the direct application of every talent and accomplishment to the problems of daily life. And as in times of stress and excitement one's natural tendencies are intensified, so now those who have real musical talent will be impelled to study seriously, even if in the past they have assumed a lukewarm attitude toward music; and conversely, those who have in the past studied music with full consciousness that they had no real talent will drop the study and apply themselves to some work for which they are better fitted and in the pursuit of which they can gain definite practical results. Life in the future is to be more intense and more full of realities, and those to whom music is potentially a power and inspiration will aspire to greater accomplishment. The demand for better music—music that has a serious message—is constantly growing; and it is this kind of music that Americans will seek more and more.

"In seeking music that has a serious message," it was asked, "are we going to demand more classics, or have the romanticists the message that will satisfy our quest of the beautiful?"

"To my mind," Mr. Bauer replied, "the boundary that has been set up between the classic and the romantic forms is an entirely artificial one; Bach, for example, was free and original in his forms. They were his natural medium of expression, and in them therefore he felt no restraint. Those who came after him and accepted the Bach forms as models get back to the curious idea that the models they had received from him were in turn taken by him from some one else. Bach's music was conceived as crystallized into a set form only by his successors and imitators.

"The classic and the romantic composers make their appeal in different ways; but in the finest examples of both this difference of appeal tends to disappear. To get the greatest intensity of emotion from the works of the so-called classic composers the listener must feel for himself and also for all his own kind; classic music makes a universal appeal. Thus Beethoven is classic in the same sense that Shakespeare is in the realm of literature—because his music reflects varied human qualities and so makes him understandable to all his own kind. The romantic composers, on the other hand, deal with the emotions in a more personal way and with greater intensity than Beethoven did. The romantic composers, it may be said, make a more selfish appeal: the listener may well believe that he is the only person who is getting the particular thrill out of the music.

"But granting this difference in appeal between the classic and the romantic composers, it is yet true that the finest romantic music approaches the ideal of making a universal appeal, while the finest classic music has always been romantic in character."

## Clarence Adler's Points on Piano Teaching

"To be or not to be the right kind of piano pedagog," was the subject chosen by Clarence Adler when a MUSICAL COURIER representative succeeded in cornering him for an interview. Mr. Adler is not so easy to corner, as most musicians basking in the limelight. He never allows his lessons to be interrupted by telephone calls or visitors. Whether at the Institute of Musical Art, at his home, or at his private studios, 154 West Seventy-second street, New York, he eludes the most persistent newspaper man. However, a friend of the latter interceded with the result that the pianist was literally cornered and forced to talk for half an hour, to which he surrendered smilingly.

"Whether I prefer my role as teacher to that of concert artist?" Well, that is a rather complex question. I like them both, of course, and I take them both with equal seriousness. Many times a pupil comes to me and tells me that he or she merely wants to be a teacher. Think of it—wanting to be 'merely' somebody who can in time instruct a future concert pianist.

"To my mind a teacher must be even more thoroughly equipped than a concert pianist. A concert pianist may captivate his hearers by brilliant technic, sensational interpretation, poetic playing, etc., without possessing the all-round knowledge essential in teaching.

"First of all, the teacher must be a good—I should say a very good—pianist, in order to demonstrate effectively the correct interpretation. Theory in such cases would prove utterly futile. What respect could a teacher command, who would not be able to comply with a pupil's request to 'show him how'?

"To my mind there are three points essential to good teaching. I mean the teaching which produces results. As I said before, the teacher must be a good pianist first; second, he must have the ability of imparting and trans-



© Apedo, N. Y. HAROLD BAUER, FROM HIS LATEST PHOTOGRAPH, HITHERTO UNPUBLISHED.

mitting his knowledge, and third, he must be a past master in the science of psychology.

"I have illustrated my first point. Concerning the second, I feel that many teachers who have the ability to transmit, are apparently unwilling to do so. A teacher must be altruistic, must be unselfish, and give the best that is in him. I go so far as to say that successful teaching is almost synonymous with unselfishness.

"Teaching is akin to motherhood. A mother teaches her child so that it can play its role in life unaided, and the teacher—the good teacher—aims at making his pupils independent of him. And here is where psychology forms such a vital page in the teacher's manual of essentials. I feel that a teacher should be acquainted with his pupils' modes of living, their mental attitude toward all things in life, and should closely study their individualities.

"Good teaching is based on mutual understanding and sympathy. I am a human being, and treat my pupils as such. There is no autocracy in my studio, nor any autocratic methods. There are no set rules which might interfere with a pupil's self expression. There is no such thing as one method for all, but there is a method for everybody. Everything in nature, a blade of grass, a flower, a dog, is different from the other; although of the same type, it has individuality.

"Just try to train police dogs: You cannot educate them in classes according to set rules. Each one must be taken in hand separately, differently, each one according to its individuality.

"Individuality in a pupil must be developed, and not warped, if the teacher is to be successful.

"You want to know if a concert pianist loses his personality if he becomes a teacher? I should say most emphatically 'No!' On the contrary, I believe that a pianist increases in ability, ambition and individuality if he can also become a successful teacher. First of all, because he must be strong enough in his own convictions to impress them again and again on his pupils, and with each assertion his own belief must become stronger. Then again, the individual interpretation of each pupil, and many of

my pupils are advanced pianists, brings up new viewpoints and adds interest to every composition.

"I play and teach. In fact, it is more fascinating to hear your own pupil play a composition from your own concert repertoire than it is for a singer to listen to his own phonograph record, for you listen to your own interpretation mingled with that of the pupil. You get far enough away from yourself to see yourself as others see you, and that, after all, is the main point, for when all is said and done, the final judge, the court of last resort, the supreme test for artist, teacher and pupil, is the audience."

## A Busy Summer for Morgan Kingston

The summer season promises very little recreation for Morgan Kingston, the Welsh tenor of the Metropolitan Opera Company. Mr. Kingston leaves this week for Portland, Ore., where he is to sing at the second annual festival. Returning, he will stop at Chicago for the Ravinia Park season, to sing no fewer than twelve roles in ten weeks. Mr. Kingston will be heard in the operas "Aida," "Trovatore," "Ballo in Maschera," "Pagliacci," "Cavalleria," "Tosca," "Madame Butterfly," "Carmen," "Jewels of the Madonna," "Amore dei Tre Re," "Traviata" and "Rigoletto."

## Alice Nielsen in Maine

Alice Nielsen, with her husband, Dr. Leroy Stoddard, left New York recently for a motor trip to Maine, stopping off in several New England towns. Miss Nielsen will sing at a number of Big Red Cross concerts in some of the Maine cities, which compelled her to decline other engagements in New York City during the same week, all of which were Red Cross benefits.

Miss Nielsen will spend her summer months at her beautiful home in Harrison, Me., seeking rest and recreation and also working on her programs before starting her early fall concert tour.



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NEW YORK THURSDAY, MAY 30, 1918 No. 1992

First Dr. Muck would not—perhaps Sir Henry Wood.

At the Ann Arbor Festival, Claudia Muzio, in singing "The Star Spangled Banner," carried a beautiful silk American flag which had been presented to her in Detroit, where she stopped to take part in a patriotic concert and in the sale of W. S. S. on her way to Ann Arbor.

Zo Elliott's "Long, Long Trail" has been haunting the MUSICAL COURIER offices the last ten days. It seemed as if at least every other band in the great Red Cross drive played it, and the Police Glee Club, singing next door, in front of the Union League Club, has given it repeatedly. Thank heavens, it's a good tune and one that bears repeated hearings.

Winds show which way the straws blow. The MUSICAL COURIER learns that Emil Ferrir, who has been first viola of the Boston Symphony Orchestra for many years past and—presumably—is likely to continue at his post for many years in the future, has just become a member of the Musician's Union. The Boston Symphony Orchestra has always been non-union. Verbum sap.

Dr. J. C. H. Beaumont, tenor by birth, song composer by instinct, and chief medical officer of the White Star Line by profession, who has crossed the danger zone ninety-one times since the war started, been torpedoed six times, and sunk in the Mediterranean once, called at the MUSICAL COURIER office this week. He has a new song, "Love's Decree," and two processional hymns to show for his dark nights on the ocean, and he is as cheerful as an old salt—which is saying a good deal. The sport in England now, says Dr. Beaumont, is to vie with each other in doing without luxuries and comforts. The tight little island is still sitting tight, and all is well "at 'ome, don't-cher-know."

At the moment of going to press, the MUSICAL COURIER is informed that the contract between Sir Henry Wood and the Boston Symphony Orchestra has not been ratified, but that in all likelihood the English conductor will accept the engagement in a day or two. His hesitation is based on his unwillingness to leave England and to give up his musical work there at a time when his native country is in an unhappy period of its existence and has intense need of those of her sons who are doing as much to uplift the spirit and sustain the morale of the public as has been the case with Sir Henry Wood. The very pronounced material advantages which the Boston position offers over the one now held by Sir Henry evidently did not hasten him into an instantly

favorable decision and his hesitancy stamps him as a man of character in keeping with his high musical talents.

Subscriptions have been opened by the Chicago Opera Association for a four weeks' season in New York next winter at the Lexington Theatre.

There is friction between the executives of some of the patriotic entertainments and the Musical Mutual Protective Union, of this city, because the latter will not permit its orchestral members to give their services free for charity entertainments. It appears, however, that many of the players do not agree in their personal views with the action of the union and have been anxious to act unselfishly and loyally toward performances for patriotic purposes. The Morning Telegraph, a theatrical newspaper, feels bitterly on the subject and wrote in its issue of May 25: "It is to be noted that in the Musical Union there are a number of pinocchio players whose exact attitude toward the American Government during the present strife with Germany might well be worth investigating."

The tremendous impression which Eugen Ysaye made not only as an orchestral conductor but as an interpreter as well of the great choral masterpieces which were presented at the recent May Festival in Cincinnati aroused vast enthusiasm there and left an aftermath which has enhanced the great popularity Ysaye enjoyed even before his latest achievements. This response on the part of the public opens up large possibilities not only for music in Cincinnati during the coming season but also for the other cities which Ysaye will visit with the Cincinnati Symphony Orchestra. A very interesting plan which Ysaye has announced is the forming into an organization for chamber music a group of ten or a dozen musicians who will play seldom heard compositions for small groups of strings, including quartets, quintets, etc., up to compositions for ten instruments. Ysaye believes that music of this kind "would not only be a source of joy to the performer and listener but would do great things for the development of the taste and musical information of the public."

The MUSICAL COURIER has noted the recent appeals of Herbert Gould (song leader at Great Lakes, Ill.) and Margaret Wilson, daughter of President Wilson, for instruments on which the American soldiers and jackies here and abroad can make their own music. It is the intention of the MUSICAL COURIER to establish a fund for the purchase of mouth organs (harmonicas) to be presented to the boys in our army and navy. The harmonica is one of the cheapest and most primitive forms of musical instruments and requires almost no tonal knowledge or technic to give pleasure to its player. Musical News, of London, conducted a similar fund for the English troops and the movement met with instant sympathy from the public and great enthusiasm on the part of the beneficiaries. In case the preliminary response in the way of contributions justifies the campaign, the MUSICAL COURIER will conduct an energetic drive and take charge of the purchase and delivery of the mouth organs. Send the instruments or cash contributions to the MUSICAL COURIER Mouth Organ Fund, and add materially to the recreation and spiritual contentment of the boys who are battling for you, for our country, and for democracy.

Objection was made by the Shubert managerial firm to certain critical reviews of its plays in the Chicago Evening Post, and the managers refused the critic admission to their playhouses there. The Chicago Post thereupon printed this: "Believing that persons who will not permit their offerings to receive a fair criticism should not be allowed to advertise in its amusement columns, the Post hereby throws out the advertisements of all Shubert plays and playhouses." All this was threshed out in New York some years ago, and is not a new question. It was clearly demonstrated here that the public is not guided by professional criticisms of plays but selects for itself the productions to patronize and those to stay away from. In consequence, the majority of metropolitan papers did away with technical criticism and confined themselves merely to "reporting" premières. If the Shuberts do not desire criticism the Chicago Post is foolish to thrust it upon them, but is entirely within its rights. It is likely that the throwing out of the advertising constitutes a case of "getting there first" and making a virtue

of necessity, for doubtless the Shuberts would have withdrawn the advertising had the technical carvings and dissections continued. On the whole, the Shuberts were wrong to complain.

Twenty-five years is a long time for an annual music festival to survive, as things go, and therefore it was a rare event when a fortnight ago the Ann Arbor (Mich.) Festival celebrated the completion of a quarter century of musical activity. Albert A. Stanley has been the musical director of these events since their inception and fitting tribute was paid to him by his musical and other associates and his fellow townsmen, tribute eminently well earned, for the Stanley ideals have been high, and under his watchful and sure guidance the standards of Ann Arbor Festival maintained a consistent worth that has made them not merely a local manifestation but a national institution. It is to be hoped that Dean Stanley will keep his baton active for many more years to come.

## NOT QUITE ELEVEN

As soon as Mr. Gatti-Casazza had read the little joke which we had in the editorial columns last week, entitled "Eleven—Count Them!" he did us the honor of calling us up personally to assure us that he had not engaged all of the eleven tenors listed. We called his attention to the fact that we carefully avoided saying that all the eleven were firmly engaged; also that the whole article was written in a playful spirit, as its form indicated. The interesting point is that Mr. Gatti-Casazza informed us that, contrary to all the reports, Giulio Crimi is not engaged for the Metropolitan Opera Company next season. It is learned, also, that the appearance of Edoardo di Giovanni (Edward Johnson) on this side of the water next season is very doubtful. Johnson is a native of Canada. He has been away from his country for a great many years, first in the United States and then in Italy, and it is understood that the British authorities are not at all inclined to grant him a passport.

## GODOWSKY IN THE WEST

On Monday, June 10, Leopold Godowsky will begin his first Pacific Coast Master School at Los Angeles, Cal. He will teach there for five weeks, and then go to San Francisco for five weeks more, finishing his work with a third Master School at Portland, Ore., for a term of four weeks, beginning on August 26. It was the foresight and initiative of L. E. Behymer, of Los Angeles, which conceived the idea of bringing the illustrious pianist and educator to the Pacific Coast for the summer. Mr. Behymer has made all arrangements for the Los Angeles class, while his associate, Stanley Oppenheimer, of San Francisco, who has supported the project wholeheartedly from the first, has charge of the class in that city. That enterprising manager of the Northwest, Lawrence A. Lambert, was quick to see the advantages of having a man of Godowsky's standing active on the Pacific Coast for the whole summer, and immediately made plans for a class in Portland to follow the other two. Both the Los Angeles and San Francisco classes are filled already, so that the limit for active students has had to be extended from twenty in each class to twenty-five, and, though the Portland class is hardly announced, it is already half filled.

The presence of so eminent a musician as Godowsky on the Pacific Coast for the whole summer means much more than that a certain number of pianists will learn new and valuable things about their profession from him. It means that, through the hundreds of musicians with whom Godowsky will come in contact, a new interest in music will be awakened there, for these pianists, students and other musicians will spread the Godowsky gospel of the best music and nothing but the best music in a way that it has never been understood on the Coast before. Many splendid artists and musicians make their permanent home there, of course, and have always done sterling work, and all the great artists of the musical world have visited the Coast. But the new thought and new life which the presence of such a leader as Godowsky will bring there cannot but stimulate a fresh interest in music which will permeate all musical circles and create a whole army of new music lovers. Managers Behymer and Oppenheimer are certainly to be congratulated on the enterprise which led them to bring Godowsky to the Coast for the whole summer and Mr. Lambert on the quickness of perception which led him to secure the pianist for the Northwest.



# VARIATIONS

By the Editor-in-Chief

## Student Opera de Luxe

In the Cincinnati Enquirer of May 21, 1918, conservative J. H. Thuman, the well known musical editor of that journal, wrote as appended:

The annual performance of grand opera by the students of the Cincinnati Conservatory of Music took place last night in Emery Auditorium. These performances are always attractive beyond the average student enterprise, because they are given on a scale which measures with the best professional productions from the standpoint of scenic presentation, orchestral accompaniment and those other accessories which do so much to give the efforts of the student body a proper and advantageous setting.

The same thing was said to us a year before by Mr. Thuman, about the 1917 annual opera performance of the Cincinnati Conservatory of Music, and we promised to follow his suggestion to attend one of those occasions. We have just done so.

We must confess that we had early misgivings when we learned that this year's opera was to be "La Habanera," by Raoul Laparra, our misgivings being based on the fact that it is a very modern work and was voted by the Boston Opera (at the time of the Henry Russell regime) to be one of the most difficult pieces in their repertoire when they gave that opus its première at Mr. Jordan's opera house.

Our notion of a students' operatic performance always had limited itself to "Martha," "The Chimes of Normandy," and separate acts from "Carmen," "Faust," and "Trovatore." We had memories also of experiences with promising voices rendered pathetically shaky from nervousness, painstakingly stilted action, an odds-and-ends orchestra, a conductor as frightened as his singers, and scenery—well, never mind about the scenery.

However, we were fortified with first hand knowledge that nothing ever undertaken by the Cincinnati Conservatory of Music and its head, Miss Bertha Baur, is done in anything but the grand manner; that the fifty year old tradition of artistic excellence enjoyed by the school is a matter of international repute; and most important of all, we knew that Ralph Lyford, in charge as artistic director and conductor, had helped materially in the Boston première of "La Habanera" and had won the composer's warm praise for his assistance on that auspicious occasion.

## The Performance

Two performances of "La Habanera" were scheduled, the first one Monday evening, May 20, for the benefit of the American Red Cross; the second, Tuesday evening, May 21, for the benefit of the Clara Baur (founder of the Conservatory) Memorial Foundation. We attended the first of the hearings, and the complete program was as follows:

### "LA HABANERA."

#### CAST OF CHARACTERS.

Ramon .....	Carl Schiffeler
Pedro, brother of Ramon .....	Manuel Valles
Le Vieux, father of Ramon and Pedro .....	Irving Miller
Pilar, Pedro's betrothed (Monday evening) .....	Clara Thomas Ginn
Pilar, Pedro's betrothed (Tuesday evening) .....	Gertrude Fozard
Premier Compère (first fellow) .....	Glynn Morris
Deuxième Compère (second fellow) .....	Edward Schmidt
Troisième Compère (third fellow) .....	Omar Wilson
Quatrième Compère (fourth fellow) .....	Louis Sutz
Premier Aveugle (first blind man) .....	Edgar Veith
Deuxième Aveugle (second blind man) .....	Glynn Morris
Troisième Aveugle (third blind man) .....	Omar Wilson
Un Domestique (a servant) .....	Arnold Schroeder
Un Enfant (a boy) .....	Rose Boden
Un homme entre 2 ages (middle aged man) .....	William Schmoll
Un jeune homme (a young man) .....	Wm. G. Drexelius
Un Fiancé Aragonais .....	Edward Schmidt
Un Andalou .....	Carroll Ault
Un autre Andalou .....	Guy Winefordner
Un Madrilène .....	Louis Sutz
Une jeune Fille, } .....	Marcella Menge
Une fiancée, } .....	Ella Lyford
Une Enfant (little girl) .....	Margaret Spaulding
Castilian peasant girls .....	Helen Machle
	Violet Sommer
	Emma Burkhart
	Emma Selmeier.

Chorus, Castilian Peasants.  
Musical Director, Ralph Lyford.  
Stage Orchestra, Thomas Kelly.  
Assistants on Stage.

John Hoffmann, Norman Brown, George A. Leighton.  
Full Orchestra, Seventy-two Members of the Symphony Orchestra.

There is no need now to go into detailed writing about the merits of "La Habanera." It is a work that has been amply discussed critically by competent experts. The consensus of opinion has it that

the score is extraordinarily subtle; that because of the consistently tragic character of the singing parts their exponents must be gifted with unusual vocal resourcefulness in order to achieve contrast; and that it is necessary for the acting to express not only the physical progress of the plot but also its psychological significance. "La Habanera" is not an opera in the usual sense. It is a musical portrait of the tragedy of a soul rather than the tonal telling of a theatrical story with the customary manufactured conflict, suspense, and climax.

It is easy to understand, therefore, why "La Habanera" must of necessity have presented enormous difficulties to those who undertook to stage and present it, and to those who were assigned to do the singing and acting.

Be it said that in every department of the performance the result not only satisfied, but also astonished. There were no hitches, no hesitations, no half achievements. Ralph Lyford gave early indication of his baton command when he led a vivid and highly colored reading of the prelude and throughout the rest of the evening he showed firm executive control, sure musical grasp and a fine sense for tonal and dynamic nuances. These qualities were the more to be remarked because as a matter of necessity he had not been able to secure more than two or three rehearsals with full orchestra. Lyford's direction gave impetus and variety to the doings on the stage and kept up the high pitch that took the proceedings out of the amateur atmosphere and gave them their impressive professional air. He deserves the fullest measure of praise.

Carl Schiffeler, in the role of Ramon, gave a truly remarkable account of himself. He possesses a baritone voice that destines him for sure celebrity, as it boasts range, smooth production, mellowness and strength, both properly employed, and a stirring degree of emotional expressiveness. The vocal demands of the role are most exacting, for Ramon is on the stage almost continuously during the three acts, but the Schiffeler voice showed the same easy emission and freshness of quality at the end of the opera as at the beginning. What makes the young man's future even more assured is his adeptness at histrionics. He manipulates his sturdy physique cleverly and gracefully, is resourceful in gestures and posing, and employs convincing facial mimics. To simulate for three acts fear and remorse in all

varieties of form is no easy task, but Schiffeler accomplished it successfully. We make no mistake in prophesying his conquering career on any big opera stage that will give him a chance.

Mrs. Clara Thomas Ginn was Pilar, a Carmenish role with the ultimate tinge of the repentant Thais, and she brought out skillfully its early coquettish moments and the later tragic coloring. She has an unusually clear and sweet toned soprano, excellently trained to register operatic nuances and to hold its own with the orchestra. Mrs. Ginn gives uncommon promise of worth while attainments also as a Micaela, Mimi or Butterfly.

Manuel Valles, with his ringing tenor voice, his well acted bonhomie, and his care for light and shade in vocal projection, scored a decisive hit and regret was general that the libretto demanded his untimely demise as Pedro, in the first act. Valles, we were told, used to be in the Metropolitan Opera chorus, and perhaps that helped him to show such unmistakable confidence and experience last week in Cincinnati. A bit delivered ably in song and action was the Vieux of Irving Miller. The other small roles, too, revealed careful preparation and effective enactment.

The singing and orchestral playing off stage, under Thomas Kelly's direction, helped strikingly in giving the necessary festive tone to the first act. The chorus was full voiced and accurate in intonation.

Scenically and in the matter of costumes and lighting, the performance kept up its standing of professionalism, and the general opinion of critics, professionals, and layfolk of taste, as expressed to us during the intermissions, coincided with our own notion of the very important nature of the evening's event. Dr. Fery Lulek, who had taught and coached the principals, said: "We expected our students to do well, but they have surprised even us by the manner in which they stood the test of facing the footlights and a very understanding public. I am sorry that you can not stay until tomorrow evening and hear Gertrude Fozard as Pilar. She also is a young artist of pronounced gifts."

We congratulated Miss Bertha Baur, the director of the Cincinnati Conservatory of Music, on her teachers and students, and assured her that they had given us a new idea of what a music school performance could be made to accomplish. In our enthusiasm we volunteered the promise to Miss Baur to write an editorial about the event and we asked her to let us publish the pictures of the principals. We have written the editorial herewith. The pictures were sent to us, but through the present vagaries of Uncle Sam's mail did not reach New York in time for reproduction this week. They will appear in our next issue.

## CINCINNATI BY-THE-WAYS

We had the pleasure of hearing Zelina de Maclot sing several arias, which she did with a brilliant and exceedingly well controlled soprano voice that showed equal mastery in coloratura, lyric, and dramatic episodes, sung in Italian, French and English. Mlle. de Maclot was entering upon a very successful operatic career in Europe when the war broke out and sent her back to her native America. She now is in charge of a large vocal class at the Cincinnati Conservatory, but also will fulfill concert engagements next season which are being booked for her now.

Mme. Tecla Vigna, the veteran vocal authority, is as busy as ever with an always overcrowded class of devoted Galli-Curcis and Muzios in embryo.

Twenty-two students from the Cincinnati College of Music are in the war service.

A chat with Mr. and Mrs. Charles P. Taft brought forth their enthusiastic endorsement of Eugen Ysaye and their confident prediction that under his inspiring leadership the Cincinnati Orchestra is steering toward a future undimmed in brilliancy and significance.

Dr. Fery Lulek graciously bid us to a supper which he gave for Raoul Laparra after the "Habanera" performance. Others present were Ralph Lyford, Jean Ten Have, M. H. Hanson, etc. Laparra told many interesting things about his opera and about the happy days when he won the Prix de Rome at the Paris Conservatoire.

The greatest concert receipts ever taken in at a single occasion in Cincinnati were the \$32,000 of the Ysaye-Elman joint appearance at Music Hall,

May 24, for the benefit of the Red Cross. One box brought \$3,500 at auction. The members of the Cincinnati Orchestra contributed their services for the occasion.

Carl Kirksmith, late of the New York Philharmonic, is to be the solo cellist of the Cincinnati Orchestra. Mr. Kirksmith is a brother-in-law of Wynne Pyle.

New Orleans was quick to note the Ysaye success and has engaged the Cincinnati Orchestra for concerts in the Louisiana metropolis next winter.

Elman gave a dinner to Ysaye in Cincinnati at the Hotel Sinton, and twenty-five of the city's musical and social elect were the other guests. Ysaye made a speech which the MUSICAL COURIER representative transcribed verbatim. Here it is: "I have been so occupied with conducting that I forgot that I am a violinist. This occasion and the presence of our host reminded me of my first love—the violin—and among the modern young suitors our host is the greatest. He is the only one who brings back to memory the immortal qualities of the Wieniawski tones. I find justification for what I often stated—that Misha Elman was born with the violin in his hand. I greet him not only as the greatest young violinist, but also as the man with the respectful feeling for the traditions of our art and the affection for the great masters of the past and present. He knows that no man stands alone, but depends upon the labors of the masters past and present."

Minnie Tracey invited us to hear two of her advanced pupils, Della Brown and Elizabeth Durland Langhorst and the experience was a thoroughly enjoyable one. Mrs. Brown has a con-

tralto voice of singular richness and well trained smoothness. Mrs. Langhorst, a stately soprano, is a finished artist whose full and sympathetic organ is operated with rare musical intelligence and keen sense for dramatics. She is an Aida, Louise, Elsa, and Tosca sure to make her mark on the operatic stage. Miss Tracey's studio commands a fine view of the Ohio River and the Kentucky hills beyond. Her lesson book is full and she has one whole day of teaching every week in Columbus, three hours away. Miss Tracey is happy, and no wonder.

#### Detroit Dots

We ran over to Detroit from Cincinnati to see how the reorganization of the Detroit Symphony Orchestra is progressing. Manager Harry Cyphers and several of the directorial board assured us that the drive for the very large guarantee fund is almost completed. There was general satisfaction over the outlook for the coming season and undisguised jubilation over the engagement of Gabrilowitsch as orchestral conductor and leading musical citizen of Detroit. We obtained corroboration of the fact that his salary is to be \$30,000, a figure which was received with incredulity in some quarters when it first leaked into publicity. On every side in Detroit we heard the conviction expressed that the city would stand solidly behind its orchestra and not be content until it ranked with the best in the world. That may sound superlative, but Detroit is a community that does everything in superlatives. Its commercial development has been phenomenal; its artistic progress will be not less so. The very air of this marvelously enterprising city is aquiver with the throb of the big things doing and to come.

In war matters, Detroit is turning out the equivalent of 10,000 tons of shipping per day and is the leading ordnance center of our country at this moment. The place is alive with boom and bustle; its wealth will be sheer incalculable if the war keeps on another few years.

Leopold Auer is planning to take the cure for rheumatism at Mt. Clemens, near Detroit, for six weeks late this summer.

N. J. Corey, that sterling musician and indefatigable sponsor of varied orchestral delights, is planning another of his successful courses for next season, including two concerts by the Chicago Orchestra, two by the New York Symphony, one by the Cincinnati Orchestra, one by the New York Philharmonic, and possibly two by the Boston Symphony, if there is such an organization, and with a conductor, in the autumn.

Jennie H. Stoddard, *MUSICAL COURIER* representative in Detroit, has made a detailed study of conditions in her city and predicts that its musical activities of 1918-19 will be nothing short of sensational.

William Graefing King is to remain concertmaster of the Detroit Orchestra and his retention is hailed with wide satisfaction. Mr. King is a violinist and teacher of pronounced gifts and has an engaging, human sort of personality that differentiates him radically from the usual concertmaster type. He is the violin head of the Detroit Institute of Musical Art.

By the way, we visited the aforementioned institution and found it ensconced in its beautiful new building on Woodward avenue. We had talks with the president, Guy Bevier Williams, and Grace Chamberlin, the very able business manager, and learned that the enrollment of the school has been the largest in its history, despite the war. Extensive plans—"including some big surprises," according to Miss Chamberlin—are in the making for the coming season of the Detroit Institute of Musical Art.

Two great American citizens visited Detroit last week. They were Lieut. John Philip Sousa and Charles M. Schwab, head of the Emergency Fleet Corporation. The town gave them a frenetic reception. Sousa and his band of jackies captured all hearts. Crowds were on their heels all the time. When they played on the streets, all traffic was stopped by the throngs which foregathered. The Sousa band serenaded Schwab, perhaps because not long ago he was elected president of the New York Oratorio Society. Mr. Schwab hugged Sousa and said to the players: "Until I heard this band I thought I had the best in the world up at the Bethlehem steel works. Now I know differently. I take off my hat to you. You are wonderful. And you should be

under such leadership." Just before Sousa left town, Mayor Marx addressed him and his sailor musicians as follows, before the huge audience in Cadillac Square: "Detroit is more than proud to have had you with her. She is more than sorry to have you leave. And she will be more than glad to have you return. You have brought an inspiration to Detroit. You and your peerless leader have visualized the great war to us. And with your departure we are losing something very near, very dear to us." When the Sousa band marched away to take ship for Cleveland, the progress of the musicians was accompanied by veritable seas of men and women who cheered their ecstatically and unceasingly.

Boris Ganapol, director of the Ganapol School of Music, was found at his picturesque headquarters in quiet, leafy Adelaide street, and he had a welcome story to tell about the splendid progress of his school in 1916-17. The list of pupils was record breaking and the staff of teachers also. Mr. Ganapol is a musical enthusiast of the most determined dye and he places no limits on the art possibilities of Detroit, a city with which he has practically grown up. Among the miracles he has witnessed in a business way was a certain Ford who repaired locks for forty cents an hour, changing himself into the Ford who now has an income of many millions of dollars each year.

In the Detroit Saturday Night (May 17) there is a mysterious allusion to a plan "which has been completed for the establishment in Detroit of a more distinguished musical venture than any as yet known here. It is distinctly original, eminently American, and is purely a question of purchase on regular business principles of exchange, financially, and of the ne plus ultra of ability, artistically. It will be put into operation at the earliest moment consistent with patriotism. . . . When the happy hour strikes, the new plan is ready." We snooped about a bit and found opinion divided in the guessing as to the character of the new plan. Most persons thought it refers to an operatic venture, municipal or otherwise. "Why should there not be a Detroit Opera as well as a Metropolitan and a Chicago Opera?" declared one keen visioned music lover. "This city now is to have a symphony orchestra of the first class. The first class symphony orchestras of Paris, Berlin, Dresden, Petrograd, Moscow, Vienna, and Stockholm are the Opera orchestras of those cities. We have the orchestra, we have the conductor, we have the American singers, we have the ambition, we have the money. Why not a Detroit Opera?"

Managers Burnett and Woods, of the Central Concert Company, were hard at work pointing out to architects the changes to be made in the remodeling of the Arcadia, where enlargement of the auditorium is necessary to accommodate the overflow that usually is turned away from the concerts there. The alterations are to begin shortly and the new hall will be opened next October, "with two stars of the brightest possible luminosity," as W. H. B. Burnett puts it.

The Detroit Free Press printed the news of Boston's engagement of Sir Henry Wood on its front page, first column—ahead of the war news.

The Detroit News is authority for the statement that Lieut. John Philip Sousa has obtained a four months' leave from his governmental duties and will undertake a concert tour this summer with his own band of sixty men. There is to be a week of Sousa concerts at Belle Isle (Detroit) at a \$1,000 per day fee, to be borne by the city and certain influential individuals and corporations. The concerts will be free to the public.

At one of the Patriotic Fund rallies last week James Couzens, Police Commissioner of Detroit, donated \$150,000. In New York such liberality on the part of such an official would arouse suspicion rather than applause. However, let it be told that Mr. Couzens is one of the large holders of Ford Motor stock and did not accept the commissionership in order to become rich.

James E. Devoe, a young man, but nevertheless the pioneer musical manager of Detroit, also is active on the War Chest Committee and has been instrumental in corraling numerous famous entertainers to coax money from the pockets of their hearers. Some of those who helped were Elsa Ruegger, Meri Zentay, Douglas Fairbanks, Marie Dressler, Victor Herbert, Harriet Story Macfarlane and William Howland, best known of Detroit's own singers,

Donald Brian, Lambert Murphy, etc. The Devoe-Detroit management, in which Mr. Devoe is helped by his clever wife, is planning another big concert season for 1918-19 and will have such leading attractions as Galli-Curci, Alda, McCormack, Raisa, Gluck, Lazaro, Garrison, Braslau, Stracciari, de Luca, Martinelli, Heifetz, Elman, Ornstein, Mero, Lazzari, and others to be announced later.

Lieut. H. T. Dickinson has started the First Liberty Band. Just returned from the trenches, Lieutenant Dickinson is full of the spirit of efficiency and derring-do, and in the short space of seven weeks has trained his players into impressive artistic semblance. The First Liberty Band gave us musical pleasure with its exact rhythm and its tonal and technical accuracy.

The Michigan voters made their State a prohibition waste, beginning May 1. Which led a Detroit News parodist of Thomas Gray to write the attached elegy:

The ballot tolls the knell of parting booze,  
The thirsty herd walks slowly up the ave.  
The clubman homeward plods; he cannot choose;  
There is no one to say, "What will you have?"

We shared a platform at the Arena with a committee of citizens who had arranged a patriotic rally and summoned 8,000 persons to hear Charles M. Schwab make an address. He aroused unlimited response when he told of the achievements of the shipbuilders and prophesied that "we'll give the Kaiser a damned good licking." Mr. Schwab later started gales of laughter when he turned to Henry Ford (the automobile king) on the platform and said: "Henry and I are old friends. We have differences of opinion, however. Henry does not believe in being in debt; I do not believe in being out of it. Henry says he cannot sleep when he has creditors; I cannot sleep from worry about how to find new ones. Recently I had to borrow from Edward Stotesbury, of Philadelphia. 'Certainly,' said Ned. 'Your credit is good here and you can have half a million at any time.' I told him I needed much more. 'Why,' I protested, 'George Baker, of New York, lent me a million and he doesn't even know me.' 'Maybe that's why,' was Ned's dry comment. At any rate, a loan of two millions was all but arranged when the cashier appeared and exclaimed: 'Are you aware, Mr. Schwab, that you got a loan here last year of two millions and it is still on the books?' 'Oh, hell,' I answered, 'I had quite forgotten about that.'"

LEONARD LIEBLING.

#### PROGRESSIVE POETRY

Owen Meredith no doubt considered himself a very advanced modernist when he said in "Lucile":

My lord  
Would also at times, when he was not too bored,  
Play Beethoven, and Wagner's new music, not ill;  
With some little things of his own, showing skill.

Now that German music is banned of course, Meredith would write today:

The cotton king  
Would also at times loosen up on the pianola  
And play Caryl and Kern's new music, good and loud,  
With some "rags" of his own, which always hit the crowd.

We admit that our verse sounds even more advanced and modern than Meredith's.

The *MUSICAL COURIER* learns that Sergei Rachmaninoff, the distinguished Russian composer who was considered for the leadership of the Boston Symphony Orchestra, is now in Copenhagen and will come to this country as soon as he is able to get transportation. It is reported that Rachmaninoff declined the Boston Symphony offer on the ground that no conscientious conductor could agree to prepare forty acceptable programs for one season's work, as was asked of him.

The American Defense Society is out with a pronouncement calling for the banishment of the Wagner and Mendelssohn wedding marches from the musical programs of American weddings, and supplementing it with the suggestion that Lieutenant John Philip Sousa write a special American Wedding March. It is a happy thought and no better composer could be selected to fill what is a real need at this time.

Chaliapin, the famous Russian bass, is in Moscow, stranded there without sufficient money to get away to some allied country where he might find an engagement. It is evident, from word brought to the *MUSICAL COURIER* by a Russian lately arrived from the above mentioned city, that musical conditions in Russia are no less chaotic at present than all others.



## THE BYSTANDER

### Saving the King Once More, "Parsifal," and Oscar's Connections

It will be a shame if the British authorities refuse a passport (as I hear they are likely to do) to Edward Johnson, the tenor, who wants to come over here to sing both in opera and concert next winter. Aside from the fact that any tenor as good as Johnson is very welcome in this day of tenor scarcity, he seems to all of us who know him much more American than British in every way, even though he was born in Canada. It was during his long residence in the United States—in fact, I always had the impression that he had become naturalized—that his reputation was made; and when he had carried off all the honors here, he went abroad in search of others. After spending several years in quiet preparation in Italy, he proved his worth by stepping into the foremost ranks of operatic artists almost with his first appearance on the Italian stage. His reputation was made through his performance of "Parsifal"—sung in Italian—in the La Scala (Milan) production of that work. Which reminds me of a true story from Paris.

At some reception or other, one afternoon, I ran across an American woman who had just come up from Milan. She was gushing fearfully about the "Parsifal" performance which she had seen there and especially about the wonderful Parsifal himself—better, she insisted, than she had ever seen in Germany.

"Well," said I, "aren't you proud of your countryman?"

"What do you mean?" she asked.

"Why," I answered, "that Parsifal about whom you are raving is no other than Eddie Johnson."

"Oh, no!" she exclaimed. "You're quite mistaken. His name—let me see—his name was Edoardo di Giovanni."

"Pretty good Italian for 'Edward Johnson,'" said I.

"Do you mean to tell me that man was an American?" she demanded.

"I do," I replied, "An American from the north side of the Canadian southern boundary."

"Oh!" said she, in blank astonishment and with a distinct note of disappointment in her voice. Not another word did she gush; and it was very evident that that "Parsifal" performance could have been bought of her at just about half. Now why?

The Bystander was very glad to receive the following letter, which proves that at least one reader saw his learned (!) discussion anent "God Save the King" in the issue of May 23.

New York, May 26, 1918.

DEAR BYSTANDER—Are you not about a century wrong with your "God Save the King" dates? You place the first public singing in 1740. My authority says: "In 1631 the Merchant Tailors gave a dinner at their hall in London," where there was music, the "musique of twelve lutes" being specially mentioned and "then they sang 'God Save the King.'" Macaulay in his "History of England" gives the impression that "God Save the King" was the national hymn in 1692. The widow of Henry Purcell (1658-1695) claimed that her husband wrote "God Save the King," and published a collection of his music, which did not, however, wholly establish

his being the composer. When a pension was asked for Henry Carey, or some of his descendants, it was not granted. His Majesty at that time contending that it had done him no good to have a royal or national anthem.

The claim that "God Save the King" originated in France was entirely disproved in 1834 after a thorough investigation had been made.

Very sincerely,  
ALICE SLAWSON.

One of the cardinal principles of the Bystander's blameless life has been never to contradict a lady—so without doubt Miss (or perhaps Mrs.) Slawson is quite right in her contention. The only point is that I can produce my 1740 tune, which differs from the tune of today in only a few minor and unimportant points, while I doubt very much if she can produce her 1631 Merchant Tailors tune or prove that it has any relation either to my tune or to my words. The phrase "God save the King" is doubtless as old as Christian kings themselves, but nothing that either Miss (or Mrs.) Slawson or I can find will really tell us with accuracy and certainty just when, where and by whom that particular union of words and music which we know as "God Save the King" was first made. However, I think we are both right in agreeing that the origin was not French. My authority was the late Sir George Grove himself, who wrote the "God Save the King" article for his own great dictionary, a work which is often inaccurate but which, on such a subject, might reasonably be supposed to be as good an authority as anything else.

\* \* \* \* \*

I met Oscar Hammerstein one morning this week and stepped into his limousine, which was standing at the curb on Fifth avenue, to chat with him for a moment. It was the final day of the Red Cross drive and an energetic worker opened the door and stuck us for one simultaneous each.

He was a soldier in uniform. "I'll get you twenty Germans apiece for those," he said, laughingly, as he closed the door.

Mr. Hammerstein chuckled. "Lucky he doesn't know my name," said he. "I think I've proved by my whole life and work that I'm about as American as can be, even if I did happen to be born in Germany, but the other day somebody said to me, 'Being born over there and with so many German connections, I suppose you cannot feel just the way we Americans do about it.' 'Well,' said I, 'they tell me I was born over there, and I suppose it's true, though I can't remember it; but as for German connections, I've only got one left. That's a cousin and he's in state's prison for forgery.'"

\* \* \* \* \*

Somebody has said that my paragraph about Gabrilowitsch last week read as if I doubted that \$30,000 salary for him in Detroit. Somebody was wrong. I distinctly stated that I knew the amount was correct and explained graciously to Philip Hale—who did doubt it—why Gabrilowitsch asked and Detroit granted so large a sum.

\* \* \* \* \*

Last night I discovered an honest composer. Over the dinner table—his—I asked him what had inspired him to the composition of a new work of great educational value, but quite away from the branches of composition which have interested him hitherto. He gave me a very direct answer.

"Twelve thousand dollars," said he, without batting an eye.

BYRON HAGEL.

## CARL ROSA OPERA CHORUS MAN HAS FIVE WOUND STRIPES

### Clara Butt's £15,000 Fund for Unfortunate Musicians—Her £42,000 Contribution to the Red Cross—Beecham and His Addresses

33 Oakley St., Chelsea, London, S. W. 3.  
April 26, 1918.

A few days ago I had the pleasure of announcing here that Clara Butt was about to give a series of performances in May of "A Pageant of Freedom," by Louis N. Parker, in Queen's Hall on behalf of the British Red Cross. By a curiously happy coincidence the King had just pronounced the dictum that "Never was the need for a continuance of the ministrations of the Red Cross more urgent." This was particularly happy, coming when it did at the very psychological moment. For a few days earlier I had been at a meeting on behalf of the festival in the Royal Automobile Club, at which the Right Hon. G. W. E. Russell had pointed out the same truth, and he had done this because a certain number of folk had begun to fight shy of the whole concern because of the then state of the war!

#### For the Red Cross

But I need not weary your readers with all this. To them it will be abundantly clear that, to all intents and purposes, the Red Cross would go out of business if wars ceased; and that, as there is a war on, it behooves all who can collect funds for the Red Cross to collect these funds "aut vi, aut fraude," as the Latin grammar tells us. Quite clearly, those who have must be made to part with what they have in these days, and if they can be made so to part only by pageants or what not, then, by all means give us pageants or what-nots! I will send you an account of the performances and of the pageant when it has started on May 7 on its week's career. The function is under the patronage of the King and Queen.

#### What Clara Butt Has Done

But even now I would like to tell you of some of the doings of Clara Butt during the war in order to help by her incomparable voice to alleviate the sufferings of others. Already she has distributed no less than £42,000 (\$210,000) among various charities, including the Red Cross; and, ever mindful of her less fortunate musical brethren and sisters, she has established and endowed with £15,000 (\$75,000) a fund for musicians affected by the war. God knows their name is legion. The pity is that there are not more Clara Butts, of the good heart and the financial means, to swell that sum to a hundred times its size. You may have heard a good deal about the presenting of many pearls to the Red Cross for the purpose of "ropes." We have heard much of it here, and see a daily list of good folk who have made their offerings;

but I still have to live to see a protest against this idea. Yet how is it worse, or less worthy, to organize a noble pageant than to present a pearl or two? The one can be done only by one heaven-sent in the power of public attraction, the other anybody can do who happens, either by act of God or the King's enemies or by any other lawful means, to possess the pearl or the money to buy one! Among the performers in the pageant, at which Clara Butt will represent Britain, are Lady Tree, as the Muse (she was called the Nurse in my draft program!); Mary Anderson, as America; Lady Maud Warrender, Viola Tree and no end of other society big wigs.

#### Sir Thomas and the State

The Beecham Opera Company went off a few weeks ago to Birmingham, as I think I have already told you. There, on Wednesday, Sir Thomas Beecham delivered himself of an oration—on what precise occasion I know not—in which yet once more he complained of the neglect of the musical training of the young by the state. Roughly speaking, I agree with him, but I often wonder if a turn of the wheel of fortune caused Sir Thomas to become dependent upon the state in his musical activities, how he, of all people, would like it! I cannot see, with all my imagination, Sir Thomas tied hand and foot by some half mile or so of our beautiful bureaucratic red tape. Can you?

#### An Unique Opera Chorus

Next week the Royal Carl Rosa Company begins a season of six weeks' opera at the Shaftesbury Theatre with a repertoire of thirty operas, which includes the late Hamish McCunn's "Jeanie Dean," a work not heard here in recent years. As a matter of interest it may be recorded that the large (permanent) male principals and chorus of this company consist practically entirely of soldiers who have fought and bled in this war. One man has lost an arm, another a leg, one wears no fewer than five wound stripes!

#### A Meeting

Sir Thomas Beecham and W. H. A. L. Fisher, president of the Board of Education, have promised to speak at the inaugural concert of a series of French concerts which begin on Tuesday. In view of Sir Thomas' well known views on musical education, the meeting of these two august personages should be of real interest. I'll tell you all about it when next I write.

ROBIN H. LEGGE.

## I SEE THAT—

Isolde Menges' London, England, residence was destroyed the other day by the enemy's bombs in an aerial raid. Six of Bainbridge Crist's "Chinese Mother Goose Rhymes" were sung by Lucille Stevenson at the first concert of the fourth annual festival, at Bowling Green, Ohio. Reinold Werrenrath will have made eighty-two appearances from October 10 to June 30.

Giuseppe Lollini, an unusually gifted tenor, has been discovered by Mario Salvini.

Daniel Maquarre has been engaged as solo flute player of the New York Symphony Orchestra next season.

Cordelia Ayer Paine is a typical American, among whose ancestors three were signers of the Declaration of Independence.

Minnie Tracey featured compositions by Axel Raoul Wachtmeister, the Swedish composer, at her Cincinnati, Ohio, concert.

The entire tour of the famous French orchestra of the Paris Conservatory has been practically arranged.

Isidore Luckstone has composed a new patriotic hymn entitled "Liberty Shall Not Die."

The Chicago Opera Association will give a season of grand opera at the Lexington Theatre, New York, beginning January 27, 1919.

Mana Zucca's "Poem Heroique" will be included on Eleanor Spencer's programs for next season.

Grace Whistler, the New York teacher of singing, will conduct a normal course this summer until August 1.

The American Friends of Musicians in France has sent over more than \$13,000 for the relief of needy musicians in France.

The Opéra at Paris continued its performances during raids and bombardments.

A new Erlanger opera, "La Reine Wanda," will be given at the Theatre de la Renaissance, Paris.

Arthur Hackett, the well known tenor, has been added to Loudon Charlton's list of artists for next season.

The Chicago Symphony Orchestra was presented in three programs by Mr. and Mrs. Walter Fritschy at the first Kansas City May festival.

Lydia Lindgren, the soprano, bought the poster of "The War Nurse," by Harrison Fisher, for \$125, which was donated to the Red Cross.

John McCormack was paid \$5,000 for singing two songs, which he contributed to the Red Cross.

Jules Daiber is booking Clarence Whitehill, the baritone, "America's Over-There League" has been organized to send actors abroad to entertain our soldiers in France. The Sheet Music Trades will meet in New York, June 10, 12 and 13.

Galli-Curci was paid a greatly deserved ovation after her Los Angeles concert by her many admirers.

The Portland (Ore.) Symphony Orchestra closed its seventh season on Thursday evening, May 9.

Caroline Hudson Alexander has been engaged as soloist at the Mother Church, Christ Scientist, Boston.

John McCormack drew over \$25,000 for the benefit of the New York Roman Catholic Orphan Asylum, at the New York Hippodrome on May 26.

The California State Music Teachers' Convention has been announced for July 9, 10, 11 and 12, in the city of Los Angeles.

The Paulist Choir, under Father Finn, was heard in San Diego.

The Oakland Municipal Band is considered the finest organization of its kind in central California.

Claudia Muzio sang for the United States Government in Chicago and Washington.

Three performances of "Pinafore" are to be given by the Naval Reserves at Newport, R. I.

Josef Rosenblatt, tenor, has made one of the most novel and lasting contributions to the worthy cause of war relief.

Music is one of the chief diversions of the boys in khaki. The musical profession has again done its full share in the present Red Cross and War Chest drive.

Joseph Knecht will continue to conduct the orchestral concerts at the Waldorf-Astoria Hotel, New York.

Leopold Auer is to spend the summer at Lake George, N. Y.

The Commonwealth Opera Association of New York has plans for a membership of 10,000.

Open air orchestral concerts will again be heard this summer in Central Park, New York.

Cecil Arden gave the final concert of the New Brunswick, N. J., season.

Lieutenant Herbert Matheson, of the English Army, was killed in action in France.

A gala celebration was held at the Metropolitan Opera House in honor of Italy's third year in war by the Italy-American Society.

It was a rare event when the Ann Arbor (Mich.) Festival celebrated a quarter of a century of musical activity.

Eva Didur is using the Mana Zucca song, "If Flowers Could Speak," on all her programs with universal success. Carl Jörn is singing the same song regularly with similar happy results.

Cleofonte Campanini is in New York for a visit of several weeks, busy on Chicago opera plans.

Besides his master schools at Los Angeles and San Francisco, Leopold Godowsky will conduct one for four weeks at Portland, Ore., beginning August 26.

The Thrift Festival performance of "Elijah" at the Polo Grounds next Sunday afternoon, under the direction of John Philip Sousa, will be a monster affair.

Florence Easton is re-engaged for the Metropolitan Opera. The Pittsburgh Opera season started off auspiciously.

A chorus man of the Carl Rosa Opera Company (England) has five wound stripes won in honorable service.

Alice Nielsen is away on a motor tour in Maine. The American Friends of Musicians have organized a new chapter in Chicago.

Thelma Given, violinist, will make her New York debut in the middle of October.

J. H.

### MME. VON KLENNER'S TOUR

**Audiences Are Aroused to Great Enthusiasm by Her Addresses on the Need of Municipal Opera and Kindred Subjects**

During a tour of the Southwest that began at Chattanooga, Tenn., Katharine Evans von Klenner, founder and president of the National Opera Club of America, has been heartily welcomed by clubs, the biennial convention of the General Federation of Women's Clubs and various chambers of commerce. Noted clergymen have opened their churches to her, and there has been an interest manifested in music and musical culture surpassing even her optimistic expectations. Especially gratifying were her audiences at Chattanooga, Memphis, Little Rock and Hot Springs, and the people of that enterprising section have shown great eagerness to assist in Mme. von Klenner's work in the cause of music, not only by their applause, but by practical financial aid, when it becomes necessary.

One particularly striking feature of her campaign lies in the fact that business men of the most hardheaded sort are becoming her most ardent supporters. They appear to grasp fully the absolute necessity of more and better music for every class of people, and the fact that little so assists any municipality to civic distinction as does the encouragement within its confines of good musical organizations. A city needs good parks, fine art museums, public baths, well equipped hospitals; but it also needs to pay some attention to the higher forms of spiritual cultivation.

At the biennial, thousands of the most cultivated and representative women of the country listened with deep attention to Mme. von Klenner's stirring address on "Visualized Music," and an outline of the work of the National Opera Club created such interest, both in its delivery and from the extended newspaper quotations from her talks, that scores of requests from club women, the clergy and the officers of civic improvement associations were received by her. Mme. von Klenner's work at the great gathering only began, with her address; thereafter, her suite at the Hotel Eastman was a sort of headquarters

for professional and amateur musicians. It was a kind of musical oasis, to which tired and thirsty travelers flocked to rest and quench their thirst for refreshment.

One notable music organization of the South, the Cosmos Club, of Chattanooga, will hereafter greatly enlarge and amplify its scope and ambitions as a direct result of Mme. von Klenner's speech upon its platform. Mme. von Klenner does not content herself with glittering generalities upon what clubs should do—she tells them exactly how to do it; how the National Opera Club accomplishes its educational work, and she improves the opportunity to accord a full measure of praise to Clementine de Vere Sapiro and Romualdo Sapiro, who may be said to be her right and left hands, so ardent and continuous are their efforts to increase the work accomplished by the society.

As the president of the club is a firm believer in the theory that any person or organization that contents itself with merely standing pat is in reality growing dead in its soul, she has formulated some remarkable plans for next season. There is to be no diminution in the work of education; this is, indeed, to be broadened. But there probably will be more variety as to the lectures on music; several of the most notable music critics in the country will be heard, and to a very great extent the number of operatic presentations will be augmented. Sometimes whole operas will be staged; the best acts from the best operas will be an ordinary dish on the musical bill of fare; and Mr. Sapiro's laudable work with the chorus will be continued, with its numbers probably doubled. Mr. Sapiro has been the recipient of some very flattering comments upon the ensemble of this chorus from operatic stars who have expressed astonishment at its fine tonal and artistic qualities.

Mme. von Klenner hopes that more Americans will avail themselves of the exceptional opportunities which the National Opera Club continually presents for semi-professional debuts. Artists frequently complain that it is almost impossible for them to gain their hearing, to make their first start. Provided they possess real talent, there should be no such problem for them. The president of this organization will solve many such difficulties for them. And if a really marvelous voice should appear, who knows what might not be done for its fortunate possessor?

### Fay Evelyn with the Shuberts

The name of Fay Evelyn is perhaps better known to the audiences of England, particularly those of London. Before coming to America, a little over a year ago, Miss Evelyn was well known there as an actress of considerable talent and a singer who possessed a delightfully sympathetic voice. Prior to sailing for this country with her teacher, Miss Evelyn did much singing for the soldiers and at charitable concerts.

Until a short while ago, the beautiful English girl did not know whether she had better devote her career to the stage or concert field. She decided the best way to solve the problem was to try each for a sufficient length of time. Having sung in concert, she accepted an offer to place herself under J. and Lee Shubert's management. The New York managers were about that time casting for "It Pays to Flirt" and Miss Evelyn



FAY EVELYN.

was chosen for the leading role of a timid wife, who has a flirtation and is afraid of the ensuing consequences. The comedy had some thoroughly funny moments, and Miss Evelyn, who has a splendid sense of humor, was perfectly at home in her part.

Like a good many other plays, with even all star casts, the combined efforts of the players couldn't make a weak play a success that would break all records, so Miss Evelyn returned to New York. However, she will begin rehearsals shortly for another new play in which she will again have charge of a leading role.

Miss Evelyn is unusually attractive and possesses all the charm of youth and naturalness.

### Nicolay Re-engaged for the Chicago Opera

Constantine Nicolay, the well known basso of the Chicago Opera Association, has been re-engaged for next year by General Director Campanini for his eighth consecutive season. In addition, Mr. Nicolay will participate in the special tours preceding and following the regular season in Chicago.

Mr. Nicolay appeared last week at Carnegie Hall in a concert in aid of the Greek-American Institute. According to the Greek newspapers published in New York, Mr. Nicolay's work was "an absolute triumph."

Mr. Nicolay expects to appear again at Carnegie Hall next season, when he will give a program comprising Italian music of the sixteenth century, modern French songs, and Greek folksongs with English translation.

### De Luca's Many Concert Activities

Giuseppe de Luca, the baritone, has returned to New York after an extensive concert tour. He sang in Toledo, Ohio, Toronto, Canada, Norfolk, Va., and Ann Arbor, Mich. At the last mentioned city, on the occasion of the Ann Arbor Festival, Mr. de Luca was given an ovation in his famous role of Toreador in "Carmen" and was forced to repeat the aria in the second act twice. Mr. de Luca will again spend his summer at his splendid home in Long Branch, N. J.

### Pasquale Amato at Far Rockaway

Pasquale Amato, the well known baritone, has joined the summer colony at Far Rockaway, L. I.

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Henry I. Myers

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May 17, 1918.

Madam Tafel,  
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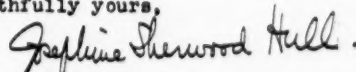
My dear Madam Tafel;

The Stage Women's War Relief wishes to express its gratitude to you for your splendid contribution to the benefit last night at the Ritz-Carlton.

The gowns were all so beautiful and in such good taste that it must have been very difficult for our judges to select any one in preference to the others.

We thank you for all the effort and expense represented in your work and especially for your interest in the Stage Women's War Relief.

Faithfully yours,



JSH/YM

Treasurer.

## STAGE WOMEN'S WAR RELIEF ENDORSES MME. TAFEL'S EFFORTS.

The above letter speaks for itself. It expresses the appreciation of the members of the society to the New York modiste for her successful arrangement of the concert and fashion fete given in benefit of the Stage Women's War Relief on May 15.

## In Praise of Lenora Sparkes

Daniel Mayer, the New York impresario, received recently from Mrs. W. G. McCune, 123 East Sixty-fifth street, New York, the following letter, relative to the well known Metropolitan Opera soprano, Lenora Sparkes.

DEAR MR. MAYER—How am I ever going to thank you for sending me that delightful artist—Lenora Sparkes—for my musicale last week. I have often heard her in opera and always admired her, but she does not seem to have a chance there to show what a really great artist she is. She was marvelous the other night! Her voice has a wonderful quality—it is so fresh and yet so warm and rich and tender, and her interpretation of the different selections was perfect. I don't know of another soprano who sings with such exquisite beauty of voice and style. It was a great evening. Everybody was crazy over her and I want to thank you again for sending her to me. I congratulate you on having such an artist under your management and I thought you would be pleased to know what a success she was.

Sincerely yours,  
(Signed) ARBIE McCUNE.

## Lucy Gates Draws Record Audience

The song recital given by Lucy Gates as the climax of the Lindsborg, Kan., Festival on May 12 broke all previous records for attendance, every inch of seating and standing room both in the large auditorium and on the stage having been sold.

This festival, given annually by Bethany College, has become a notable institution, presenting as it does the world's leading artists. Last year Mme. Galli-Curci and

Ysaye appeared. This year Lucy Gates and Muratore were booked, but the latter cancelled, owing to his South American opera engagements, and Olive Fremstad was secured.

## N. P. S. C. Rally

The MacDowell Gallery, New York City, was well filled on Friday evening, May 17, for the Rally of the National Patriotic Song Committee. Julia Marlowe and E. H. Sothern were guests of honor, both contributing to the very interesting program. Mr. Sothern concluded the program with an interesting talk on "Art's Gift to the Fighters" and Julia Marlowe added two readings, given with her famous magnetic charm.

Well known musicians contributing to the program were David Bispham, chairman of the committee on studios and conservatories, whose subject was "A Word to the Teachers," and Yvonne de Tréville, chairman of the new music committee, who gave "A Plea for Good Patriotic Music."

The National Patriotic Song Committee was organized for the promotion of patriotism, by the singing of the National Anthem and other patriotic airs. The committee has published a song book containing the words and music of thirty-one favorite songs. In the book are found patriotic songs, songs of sentiment and hymns of America, Great Britain, France and Italy.

## Anna Case at Macon, Ga., Festival

So great was the success of Anna Case, the Metropolitan soprano, at the Macon, Ga., Chautauqua last year that she was re-engaged to sing a recital this season. Her concert there recently was a repetition of the ovation she received there from 4,000 people in 1917, and the managers of the festival express themselves as warmly pleased. On her way back to New York, Miss Case stopped at Washington to sing on American Day in the great Red Cross drive.

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## Elizabeth Parkes Hutchinson in Newark

The Newark (N. J.) Morning Ledger, of Monday, May 20 devotes nearly a column of its front page to the interesting talk given by Elizabeth Parkes Hutchinson, the concert soprano, in the Roseville Presbyterian Church, Sunday evening, May 19.

MUSICAL COURIER readers will recall that Elizabeth Parkes Hutchinson, went to England in May, 1917, and until September, worked with the boys in the camps under the auspices of the Y. M. C. A.; in fact, she was the first American girl to occupy such a position. Since her return to this country, she has devoted the greater part of her time to war work, helping in the munition factories and giving these stirring talks illustrative of the work which she did abroad, and pointing out the great need for the entertainment of the soldiers during their unoccupied hours of camp life. To quote from her talk, as repeated in the Newark Morning Ledger: "We must guard them and provide for them recreation and amusements for those deadly hours of monotonous camp life. The Y. M. C. A. houses are crowded—packed. For those hundreds who cannot get in, there is nothing to do but pace the streets of the town. Only those who know by personal experience can realize the unutterable, soul aching, devastating homesickness and loneliness that our soldiers overseas experience at these moments."

Mrs. Hutchinson always illustrates her talks by singing some of the songs popular with the soldiers.

## Paul Dufault's Plans

Paul Dufault, the well known tenor, whose season in Australasia ended during midwinter, since when he has been in the United States, expects to spend the summer at his farm in Ste. Helene de Bagot, Canada, where the Dufault ancestral estate is situated. He has sung at various important concerts in America since returning from the Antipodes, as well as at various encampments and Red Cross benefits, describing these appearances as "something wonderful," such was the deep impression made by the warmth of the welcome given him by "the boys." Early in the autumn Mr. Dufault expects to give a recital in New York, when, it is safe to say, his countless admirers will throng to the hall.

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## BOSTON "POP" CONCERTS THROGGED DURING GALA WEEK

**McCormack Pays \$1000 for Twenty Seats to His Own Concert—A Providence  
Recital—Excellent Program by Fox-Buonamici Pupils—Schroeder Pupils  
Heard—New White-Smith Songs—Boston Items**

Boston, Mass., May 26, 1918.

This was a gala week at the "pop" concerts—principally because it included the first of the special music nights that have always been so popular with Boston music lovers. The first "Harvard night" in two years attracted a huge audience that filled every available place in Symphony Hall. Mr. Jacchia had arranged a particularly interesting program, and, as is customary, the Harvard Glee Club won much applause with its selections during the intermissions. It was an older audience than those that have flocked to Symphony Hall on other Harvard nights in the past—which explains, in a measure, the fact that it was comparatively unexciting.

The Boston celebration of the third anniversary of Italy's entrance into the war came to a fitting end on Friday evening with "Italian night" at the "pop" concert. The hall was filled with a very enthusiastic audience. Mayor Peters and members of his committee in charge of the celebration were present, and Mayor Peters made an address. Conductor Jacchia, who was on the mayor's committee, arranged a special Italian program for this occasion—selections from operas, a dance by Sinigaglia, a suite by Trucco and, for the first time in Boston, Casella's dramatic and songful rhapsody, "Italia." To commemorate the anniversary of Italy's entrance into the war, the "Marcia Reale" and Olivieri's "Garibaldi Hymn" were played. In detail the program was as follows: March, "Aida," Verdi; overture, "William Tell," Rossini; intermezzo, "Pagliacci," Leoncavallo; fantasia, "Mefistofele," Boito; "Dance of the Hours," "La Gioconda," Ponchielli; "Little Suite," Trucco; intermezzo (Act III), "The Jewels of the Madonna," Wolf-Ferrari; rhapsody, "Italia," Casella; fantasia, "Madama Butterfly," Puccini; "Piedmontese Dance," Sinigaglia; intermezzo, "Cavalleria Rusticana," Mascagni; "Garibaldi Hymn," Olivieri.

Conductor Jacchia does not allow the "pop" concerts to fall into a rut. Never since they began, thirty-three years ago, has there been such a wide variety in program as Mr. Jacchia gives. For example, in the first eighteen concerts, that is, up to and including Saturday night, May 25, there have appeared on the programs 164 different pieces divided as follows: Eighteen overtures, twenty-seven selections, eleven suites, four rhapsodies, nineteen waltzes, twenty-seven marches and fifty-eight different short pieces, while an additional sixteen pieces have been used as encores, making an average of ten new pieces on every program.

### McCormack Buys Seats to His Own Concert for \$1,000

John McCormack, America's most popular tenor, has paid \$1,000 for twenty seats to his own concert, which will be given in Mechanics' Hall on Sunday evening, June 2, in aid of the Knights of Columbus war fund. He sent a check to State Deputy Daniel J. Gallagher, with the request that the tickets be presented to twenty soldiers, who will be guests of the great singer. The tenor's characteristic generosity will no doubt find an echoing response among his thousands of local admirers, and the committee in charge is making plans to handle the largest audience that has ever assembled in Boston to hear the noted singer. This concert will be one of the series which Mr. McCormack is giving to raise \$50,000 for the K. of C. fund.

### An Excellent Program by Piano Pupils

Pupils of the Fox-Buonamici School of Pianoforte Playing, were heard in a splendid program at Wesleyan Hall, Tuesday evening, May 24. Each participant reflected the thoroughness and excellence of the teaching at the school, and displayed a marked degree of talent. The program as given follows: "Capriccio" (Berger), "Dance of the Fireflies" (Parlow), Esther Cohen; "Rondo Capriccioso" (Mendelssohn), Willard Doell; "Serenade Francaise" (Staub), Ray Shapiro; "Au Ruisseau"

(Schuett), Mildred Paulive; "Shadow Dance" (MacDowell), Kenneth Hanly; "By Smoldering Embers" (MacDowell), "En Valsant" (Staub), Doris Towers; scherzo, E minor (Mendelssohn), Dorothy Place; "Arabesque" (Leschetizky), Catherine Lietz; etude, A flat major (Schlozer), Constance McGlinchey; "Waldstein," sonata (first movement), (Beethoven), Harold Greenwood; prelude, G major (Rachmaninoff), "Mes Joies" (Chopin-Liszt), Gertrude Joseffy; "Tierces alternees" (Debussy), "Bolero" (Chopin), Francis Adelman.

### A Providence Recital

A very interesting piano recital was given by Gertrude Joseffy, of Providence, R. I., and Aaron Richmond, of Boston, now playing in the band at Charleston Navy Yard, at the Andrews Assembly Rooms, Providence, Monday evening, April 29. Miss Joseffy was heard in numbers by Rachmaninoff, Chopin, Gluck-Brahms, Mendelssohn, Debussy, Chopin-Liszt, Moszkowski, and Mr. Richmond played pieces by Haydn, MacDowell, Schumann, Chopin, Debussy, Chabrier and Rubinstein.

### Schroeder Pupils' Recital

Another highly successful and interesting recital was given by a number of pupils of the Theodore Schroeder vocal studio on Sunday afternoon, May 19, at the spacious Schroeder studio-salon in the Gainsborough Building. A large and appreciative audience of nearly two hundred was present. All the singers showed evidence of careful and conscientious training, the splendid tone production, clean diction and art manifested being much in evidence and reflecting great credit on Mr. Schroeder, whose efficient work is now well known. Those taking part were as follows: Doris Caldwell, Marguerite Kinley, Ruth Shaljan, Allene Gane, Frances Waterman, Dorothy Corcoran, Inez Armstrong, Gertrude Breene, Gwendolyn Osborne, Mrs. George F. Schroeder and Eva May Pike. Arthur Fiedler, of the Boston Symphony Orchestra, again proved a highly sympathetic accompanist. The program closed with the singing of "The Star Spangled Banner" by all present.

Mr. Schroeder has requested all his pupils to learn the words and music of our national songs, and the pupils in turn have each formed their own little bands of singers to whom they respectively teach the words and music of our best known national songs, as it is the desire of all associated with the Schroeder vocal studio to further the community singing of national songs.

### New Song by Gertrude Ross

Gertrude Ross has just completed a musical setting to a poem by Harold Seton, entitled "God's Service Flag." It conveys the charming idea of the evening star as God's service flag, and the music is written in a deeply religious and patriotic mode. The White-Smith Music Publishing Company are to publish the song.

The Harmony Club of Fort Worth, Tex., will include in their year book of American programs an entire list of songs by Gertrude Ross.

### White-Smith Songs Used

The following songs have been presented on the American programs of the Gary (Ind.) Musical Club by Clara Edmunds-Hemingway, contralto, and other members of the club: "The Open Road," Ross; "He Who Moves in the Dew," Cadman; "The Cushia Bird," Ross; "Where Did You Come From?" Bontemps; "In Paradise," "Love Like the Dawn Came Stealing," "God Smiled Upon the Desert," "Birds of Flame" (cycle), Cadman; "Art Songs of Japan," Ross.

The following White-Smith songs were included in the program given on Tuesday evening, April 23, by the British Madrigal Society of Toronto (Inc.), Lonn Penhall Rees, musical director: "Till Morning Dawns Again," Adam Geibel; "Moonlight on the Lake," C. A. White, and "Liza Lady" (plantation), K. Linders—all part songs.

### Boston Items

The Chicago Opera Company is planning a season of three weeks, instead of the fortnight originally contemplated, when it returns to Boston next winter. If the present schedule holds, the season will begin on Monday, February 24, and continue through March 15, 1919.

Notwithstanding contrary predictions, the Flonzaley Quartet, one of America's greatest musical organizations, will undertake its customary three concerts in Boston next winter, a consideration which is hardly merited by the slight attendance at the delightful concerts of the Flonzaleys this past season. The 1919 concerts will take place on Thursday evenings in January, February and March.

### Charles Harrison Returns from Tour

Charles Harrison, the tenor, returned last week from a concert tour through Texas and visits to a number of the training camps in the South. On April 29 he gave a recital in connection with the Amarillo Festival, and the best proof of his success is the fact that he was immediately re-engaged. On April 30 he gave a recital at Dallas for a large and most appreciative audience. The Dallas Morning News said that "his voice is a lyric tenor with plenty of resonance and expression, which enables him to express with haunting beauty almost every shade of sentiment in the whole range of the tenor voice. From the simplest nursery melody up to the heroic sentiments of grand opera, in Italian, French and English, he is everywhere at home, and never fails to reach the hearts of his listeners." On May 4 he gave a recital in the great auditorium at Houston. Mr. Harrison is a great favorite in

that Texas city, and the audience which gathered to hear him could not have been more enthusiastic in its demonstration of approval.

On the way back from Texas, Mr. Harrison and Beulah Gaylord Young, soprano, with Jessie Paton as accompanist, devoted two weeks to singing for the boys in various Southern camps, which are so far away from the musical centers that the men seldom have the opportunity to hear an artist of the first rank. Mrs. Young and Mr. Harrison spent three days at Camp Gordon, Atlanta, Ga., another three days at Camp Jackson, Columbia, S. C., two each at Camp Sheridan, Montgomery, Ala., and Camp Sevier, Greenville, S. C., and then came north to Norfolk, where their work was tremendously enjoyed, and themselves fêted at the great Norfolk naval base. Mr. Harrison said that these experiences at the camps transcend anything that he has known. He is writing a special story of this military and naval concert tour, which will appear in an early number of the MUSICAL COURIER.

### Phyllis la Fond to Sing at Le Salon

On Thursday evening, May 30, Phyllis la Fond, the well known soprano, will be guest of honor at Le Salon, the Academy New York. She will render one or more num-



PHYLLIS LA FOND.

bers by Arthur Hartmann. In the early fall, the public will have an opportunity to hear this artist in a song recital at Aeolian Hall, New York.

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## PHILADELPHIA ITEMS

**Jacobinoff Plays—Composer Leps Endorses New Movement—Sternberg School Graduation Recital—Musical Bureau Active—Leefson-Hille Pupil Wins Medal**

Philadelphia, Pa., May 25, 1918.

At the Pennsylvania Academy of the Fine Arts Sunday afternoon, May 19, a very beautiful concert was given by Jacobinoff, Tyson and Neebe before a large and appreciative audience.

The event was opened by Miss Neebe, pianist, pupil of Maurits Leefson, who played a group made up from works by Chopin, Leefson and MacDowell. The work of Miss Neebe displayed the utmost technical ability, tonal smoothness and interpretative understanding. The applause which greeted her efforts was both satisfying and well deserved. Numerous recalls were demanded. A collection of numbers from the writings of Handel, Beethoven and Bach was then presented by Jacobinoff, whose violinistic genius for tonal coloring, masterly bowing and delightful assurance was gratefully acknowledged by much energetic hand-clapping that demanded an encore in the shape of "Songs My Mother Sang," Dvorák-Powell. Evelyn Tyson, pianist, also from Mr. Leefson's school and winner of the Stokowski gold medal competition, then, with Miss Neebe, played the four hand suite, "Silhouettes," from Arensky. Mr. Jacobinoff brought his part of the program to a close with a group of four numbers, playing as an encore Riger's "Wiegeliend," while Miss Neebe played the Liszt "La Campanella," and was joined by Miss Tyson in the four hand composition from Hiller, "Lutzw's Wild Hunt." Edith Mahon was the accompanist.

**"Sing Instead of Sob," Endorsed by Conductor Leps**

The new "Sing Instead of Sob" home war movement recently launched by the Philadelphia North American has received the hearty endorsement of the composer, Wassili Leps. Indeed, Mr. Leps is so much in sympathy with the idea that he has offered his services to assist actively in developing and fostering a civic project of this nature.

Quoting from a long notice in the North American, Mr. Leps says: "There is no doubt that music is one of the most comforting and inspiring forces in nature"; then, "We all appreciate the efficiency of music in large bodies of men," yet "we have overlooked the necessity for music in individual instances like the home. If music is necessary in the excitement of the charge, how much more necessary is it in the quiet solitude of the home?"

Mr. Leps believes that thinking of a friend or relative in the ranks abroad will create a more intimate feeling with the fighting forces during the proposed regular evening home sings; for he states: "I know from my own experience that when thinking of them generally as a group I do not have the intimate association with them that I do when I think of each one known to me personally by name."

"I believe that this movement started in the homes, with each family every evening singing a patriotic song will be the very best kind of encouragement, and at the same

time provide more comfort and inspiration than anything else we could do. I feel deeply upon this subject, because my mother and sisters when last I heard from them were in Russia. . . . I have not heard from them in over twelve months. . . . I have been able to get out of music the only comfort concerning them I have had.

"I believe that this movement should be thrown wide open to everybody; that our churches, our schools, all musical organizations, citizens individually and citizens in groups of residence blocks and wards throughout the city should be called upon to develop it as a patriotic duty."

**Graduation Matinee Recital by Sternberg School of Music**

Before a thoroughly appreciative and enthusiastic audience, on Saturday afternoon, May 11, the Sternberg School of Music held its twenty-eighth annual matinee concert.

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Each of the pupils taking part in the program acquitted him or herself with satisfaction and proved a credit to the teaching received in the institution, of which Constantin von Sternberg is the president. During the course of the afternoon there was a demonstration of class instruction on the practice clavier, which proved interesting not only from a technical point of view, but also from a pedagogical standpoint. The various piano, violin and vocal solos were accompanied by a very efficient orchestra.

**Philadelphia Musical Bureau Active**

Announcement is made that the energy of the Philadelphia Musical Bureau will be active in several novel ventures next season, to be announced later on. For the season past the institution has brought to the Academy

of Music such sterling attractions as Elman, Ysaie, Fitziu, the Philharmonic Orchestra of New York, Leopold Auer, Sophie Braslau and Zimbalist. To Witherspoon Hall was brought Sascha Jacobinoff, Hunter Welsh, Josef Malkin, Theodore Cella, Abraham Haitovitch, the blind Russian violinist, and the Schmidt String Quartet in a series of three concerts. As indicated, the plans for the coming season are to be on a much larger scale, and when the details are worked out they will be made known.

**Leefson-Hille Pupil Wins Stokowski Medal**

The Stokowski medal for piano playing, over which so much interest has been evinced, was awarded to Evelyn Tyson, a student at the Leefson-Hille Conservatory of Music, from which institution Miss Tyson will graduate this season. The test was in the form of a competition open to all semi- or non-professional pianists and violinists who have received the greater part of their musical education in Philadelphia. The trial was of a severe nature. The judges, seventeen in number, in making their decision, covered practically every aspect of art, understanding and technic that could be applied to an established concert artist. There were two tests, the first being an elimination trial in which twelve contestants took part, and the second or final trial, in which five competitors were enumerated. Miss Tyson is Mr. Leefson's private pupil. The fourth ballade of Chopin was an obligatory number, and in addition to it the successful candidate played the toccata and fugue in D minor by Bach, and Weber's "Concertstücke."

Having been designated by numbers and playing back of a screen, the names of those taking part, excepting the winner, are unknown. Since none of the violinists reached the high standard demanded by the committee of judges, no one was selected for the award in this particular department.

Among other high lights in the past reached by students of the Leefson-Hille Conservatory it is but necessary to recall that John Thompson won the Pennsylvania State prize, Dorothy Neebe was awarded the gold medal offered by the Philadelphia Music Club, the Pennsylvania State prize of National Federation of Music Clubs, and received the highest mark in competition held by the eastern States in New York City, while Anna Regan passed the New Jersey State Board examination with high honors, and Ruth Reeves took both the New Jersey and Pennsylvania State Board examinations with remarkable success.

**Grace Wade Doing Remarkable Work**

Grace Wade, the young soprano who has been so actively engaged in concert and recital work during the past season, has met with decided success in the various engagements she has been called upon to fill. A certain petiteness and vivacity which characterize her interpretation of the light, though artistic phases of song literature, conjoined to her aptitude in creating an atmosphere of sympathy with the more dignified section of vocal work, gives her a wide field, a factor of which she has taken advantage to the fullest extent and which has been the means of arousing immense enthusiasm and congratulatory comment.

G. M. W.

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## AMERICAN FRIENDS OF MUSICIANS ORGANIZE CHAPTER IN CHICAGO

Claudia Muzio at First Showing of "Pershing's Crusaders"—Billy Sunday Choir Gives MacDermid Song—Concert by Musical Art Society—Activities of the Brune, Godfrey and MacBurney Studios—Musical College, American Conservatory and Bush Conservatory Notes

Chicago, Ill., May 25, 1918.

That Claudia Muzio will be an excellent acquisition for the season at Ravinia Park this summer was made evident by her appearance Monday evening in Orchestra Hall at the showing of "Pershing's Crusaders." This was the first opportunity Chicago had had to hear the Metropolitan Opera star, but judging from her pronounced success it will not be the last. Miss Muzio sang "One Fine Day," from "Butterfly," and "Vissi d'arte," from "Tosca." As encores she rendered "The Star Spangled Banner" and later "La Marseillaise." Arthur Dunham and his orchestra accompanied the singer, and played excellently throughout the pictures.

### Billy Sunday's Choir Sings MacDermid's Song

After a season of ten weeks in Chicago, Billy Sunday departed last Sunday evening, but his choir, under the leadership of Homer Rodeheaver, remained over to give a concert in the tabernacle on Monday night. A musical program was furnished by 2,000 members of the combined choir numbering 5,000, that furnished the music during the revival. Among the choir numbers was "Land of Mine," by James G. MacDermid, which is fast gaining popularity, and justly so. The concert ended with the singing of the "Hallelujah" chorus from "The Messiah," and "The Star Spangled Banner."

### Adolf Brune Presents Talented Student

A pupil of whom Adolf Brune has every reason to feel proud is Carrie Schneidewind, pianist, whom he presented in recital Tuesday evening at his Kimball Hall studios. Of her program, the writer was able to hear only the Chopin E minor concerto. This was sufficient, however, to judge the admirable qualifications of Miss Schneidewind, who should go far in her art. Her excellent rendition of the concerto reflected the fine training she has received at the hands of Adolf Brune, who was a great

support at the second piano. Other numbers played by Miss Schneidewind were the Brahms F minor sonata and the same composer's romance, Schumann's novelette in F sharp minor and the Lassen-Liszt "Loese Himmel meine Seele." She was assisted by Edith and Leo Depstein.

### Excellent Concerts at Bush Conservatory

A cantata, "The Legend of Bregenz," given by the ear training class of Bush Conservatory, under the direction of Wilhelm Nordin, on Friday evening, May 17, in Recital Hall, was attended by an appreciative audience. Irene Windolph, soprano, pupil of Mr. Nordin, and Hildegard Geuder, contralto, pupil of Justine Wegener, rendered the solo parts of the cantata artistically. Other features of the program were the intelligent playing of a group of piano numbers by Harold Triggs, pupil of Julie Rive-King, and a group of songs by Mary Giltner Robinson, pupil of Charles W. Clark. A pleasing number of the latter's group was "Because I Loved You So," by Rowland Leach, of the faculty of the conservatory.

Justine Wegener, soprano and member of the conservatory faculty, offered a recital Wednesday evening in Recital Hall. A large and enthusiastic audience was present, which showed its delight by much applause. Mme. Wegener rendered numbers by Bizet, Weingartner, Gaul, Tosti, Dunn, Downing, Collins, Kramer, MacFadyen, Boyd, Massenet, Balakirev and Moussorgsky. Esther Goetz furnished the accompaniments.

Saturday morning, May 18, piano pupils of Julie Rive-King and voice pupils of Charles W. Clark gave a program for the nuns of the religious orders. The program was given in Recital Hall.

Saturday evening, May 18, students of the conservatory gave a miscellaneous program for the Dickenson Chapter, No. 685, Order Eastern Star, in the Hyde Park Masonic Temple, 108 East Fifty-first street, corner of Michigan avenue. The Glee Club, conducted by Justine Wegener, was heard in a group of numbers at this program.

Friday evening, May 24, Afra Kirsch, contralto, pupil of Charles W. Clark, was heard in recital in Mr. Clark's studio.

### MacBurney Studios' Recital

The program on Monday evening of this week at the MacBurney studios was furnished by Mary Bryan Powers. The large suite, as usual, was crowded to overflowing, and Miss Powers gave further evidence of thorough and efficient training. She has a soprano voice of appealing charm, besides a personality which adds much to her success. A well balanced program was rendered by the gifted singer, who had the able support of John Doane at the piano. Numbers by Pergolesi, Paradis, Bishop, Bachelet, Widor, Massenet, Bizet, Hartmann, Schott, Chadwick, Ronald, Rogers and Jeanne Boyd were offered in such an excellent manner as to win the abundant applause of the listeners.

### Musical Art Society Concert

The Musical Art Society, Herbert Hyde, conductor, offered its last concert of the season Tuesday evening before a large and enthusiastic gathering at Central Music

Hall. This society is composed largely of professional singers, and the result of so many well trained voices is most agreeable to the ear. Probably because the war has played havoc with the male section, the first half of the program comprised numbers for women's voices alone. Two numbers of particular interest on the latter half of the program, for mixed voices, were Kurt Schindler's effective arrangements of a Yiddish folksong and a Besarabian melody.

### Chicago Chapter of American Friends of Musicians

A Chicago chapter of the American Friends of Musicians in France has recently been organized, with the following officers: Clyde M. Carr, chairman; Mrs. John J. Glessner, vice-chairman; Horace Oakley, vice-chairman; Mrs. Taylor, vice-chairman; Mary Cameron, corresponding secretary, and Frederick J. Wessels, treasurer. Others interested are Mrs. Emmons Blaine, John Alden Carpenter, Mrs. Mason Bross, Mrs. John Marshall Clark, Priscilla Carver, Arthur Dunham, Frank O. Compton, Harold Henry, Charles H. Hamill, Philo Otis, Mrs. Albert J. Ochsner, Allen Spencer, Mrs. John Smulski and B. L. Taylor.

### American Conservatory Recitals

An operatic recital by advanced pupils of Karleton Hackett and Charles la Berge was presented by the American Conservatory on Thursday evening at Kimball Hall. The second act of Flotow's "Martha" was excellently done by Evelyn Bostleman, Viola Ehrmann, Herbert Clafford and H. C. Taylor. Following this was the second act of "Rigoletto," sung by Myrtle Sassman as Gilda, H. C. Taylor as Rigoletto, and Maud Tollefson, George Chandler, Anna Schetnitz, Ada Meservey and Pearl Andreeson. The second act from the "Tales of Hoffmann" closed an altogether enjoyable evening. Those in this cast were Martha Fecke, Ada Meservey, Pearl Andreeson, Viola Ehrmann, Nina Gilbert and Julia Reyer.

The public prize contest of advanced vocal students of the American Conservatory took place Saturday afternoon, May 18, at Kimball Hall, before a large and interested audience. Frank Webster, Shirley Gandell, Arthur Burton and James MacDermid were the adjudicators. An unusually large number of accomplished young singers participated, the showing being highly creditable and decisions necessarily close. The following were awarded prizes: Ethel Miller, Elizabeth Walsh, Lillian Rutlin, Myra Mills, Kathleen McKinnon, Ava Whitlow, in the graduating class, and in the teacher's certificate class, Viola Ehrmann, Leone Kruse, John Sheehy and Myrtle Sassman.

Walton Pyre, director of the dramatic department of the American Conservatory, has leased the Warrington Theatre, Oak Park, Ill., where he has established a strong professional company, presenting high class plays, with a change of bill each week. Mr. Pyre will still conduct classes at the American Conservatory. The season at Oak Park opened May 25 with John Drew's recent success, "A Single Man," which will be played until June 1, when the bill will change to the recent Cort Theatre success, "Fine Feathers." Following these plays will be "The Brat" and "Potash and Perlmutter." The organization at Oak Park will be a permanent one.

The thirty-second annual commencement exercises and concert of the American Conservatory will be held Wednesday evening, June 12, at the Auditorium. An excellent program will be offered.

Advanced pupils of Henriot Levy appeared in recital at Kimball Hall Tuesday evening, May 7, presenting a program of unusual merit. Especial mention should be accorded to Hans Levy, the talented son of the distinguished artist-instructor, and to Vivien Bard, Hazel Johnson and Sophie Lobell.

That the American Conservatory proves its loyalty not only in words, but in deeds, was demonstrated by the fact that over \$8,000 was contributed by the faculty to the Liberty Loan, and that it has on its roll of honor at the present time fifty-five names of students and instructors.

William Breach, a graduate of the department of public school music of the American Conservatory, was recently chosen as supervisor of music in the high schools of Rochester, N. Y. Mr. Breach has been a very successful teacher at Park Ridge and Des Plaines, Ill.

The concert by the American Conservatory Students' Orchestra at Kimball Hall on Monday evening was unusually interesting, and once more showed the excellent work accomplished at this prominent institution. Vera Anderson and Neta Smith, violinists, and Carolyn Schuyler, pianist, assisted as soloists, and they, too, reflected much credit upon their mentors as well as the American Conservatory, where they have been so excellently taught. The orchestra played with understanding and musicianship the overture to Mozart's "Il ratto del Seraglio," the first movement of the Schubert "Unfinished" symphony, "Sea Pictures," by Helen Dallam (a student at the American Conservatory), and Elgar's "Pomp and Circumstance"

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march. Miss Andreeson was heard in an excellent interpretation of the first movement of the Tchaikowsky violin concerto, Miss Schuyler in the Chopin andante spianato and polonaise, and Miss Smith in the Paganini D major violin concerto.

#### Eleanor Godfrey's Pupils Heard

During the course of a series of piano recitals offered by the Chicago Piano College, of which she is associate director, Eleanor F. Godfrey has presented several of her most talented students. Last Saturday afternoon Ruth E. Freeto played an excellent program, including the last movement of the Grieg E minor sonata, a group of three Chopin numbers, a group of MacDowell and two movements of the Rubinstein D minor concerto. Miss Godfrey presided at the second piano. On Thursday evening, at the Kranich & Bach recital hall, Ada Marie McCarty gave her post-graduate recital, and Rella R. Rusnak followed with her annual recital. The former presented the Rubinstein E flat etude, Schumann's "Night Piece," a Chopin nocturne, numbers by Zaneella, Leschetizky, Wagner-Brassin and the last movement of the Chopin F minor concerto. Miss Rusnak, whom this writer has heard on several occasions, shows marked progress upon each new hearing. Her playing of her most exacting program on this occasion was indeed a great credit to her as well as her excellent teacher. She offered the largo from the Beethoven sonata, op. 78; numbers by Gluck-Brahms, Brahms, Rachmaninoff and Cadman, and the Schubert-Liszt "Wanderer" fantasy. Under the able guidance of Miss Godfrey, she has already gone far in her art, and undoubtedly Miss Rusnak has a bright future. Miss Godfrey, at the second piano, besides lending support to the pianists, added much to the enjoyment of the big numbers.

#### Chicago Musical College Notes

In Ziegfeld Theatre, Saturday morning, the Chicago Musical College school of opera, assisted by John B. Miller, of the faculty, and Rollin Pease, presented the second act of Gounod's "Romeo and Juliet," the first act of Saint-Saens' "Samson et Dalila" and the third act of Puccini's "Madame Butterfly." In the excerpt from "Samson et Dalila" members of Andreas Pavley's ballet class assisted. The whole was directed by Edoardo Sacerdote.

Gladys Todd, pupil of Rudolph Reuter and Adolf Muhlmann, is on an extensive concert tour with the Treble Clef Club. This will occupy her until August 26.

Margaret Wilson, a pupil of the college, gave a recital Saturday evening in the Recital Hall.

Evelyn Vitto-Levin, studying with Leon Sametini, has been engaged to play at the Hebrew Institute. Ralph Michaelis, also a student of Mr. Sametini, played at the May festival at Rochelle, Ill., May 9, and Florence Eaton has been engaged for a week's series of solo performances at the Great Northern Hippodrome, Chicago.

Edward Collins, one of the younger pianists of the day, has been engaged for its faculty by the Chicago Musical College. Mr. Collins will join the institution next September.

The annual competition of the Chicago Musical College took place this week in Ziegfeld Theatre. The school

of expression presented its students Thursday, May 23, at 10 a. m. Students in the violin and vocal departments competed for diamond and gold medals and for honorable mention on Friday morning, respectively at 9 and 10 o'clock. The competition in the piano department took place Saturday morning at 9 o'clock.

The weekly matinees of the Chicago Musical College will be resumed in Ziegfeld Theatre June 1 with a concert by students in the piano, violin and vocal departments of the institution.

The fifty-second commencement concert of the Chicago Musical College will be given in the Auditorium June 15. The program will be furnished by diamond medal winners in the piano, violin and vocal departments, and the orchestra, directed by Karl Reckzeh, will be made up of members of the Chicago Symphony Orchestra.

JEANNETTE COX.

#### Louisville Conservatory of Music Recital

The most interesting recent musical event of the Louisville, Ky., Conservatory of Music was the debut recital of Julia Meade Starkey and Hilda Goodin at the Y. W. C. A. Auditorium two weeks ago. These two young artists who were presented by their teacher J. Wesley McClain, head of the voice department, sang a varied program to a very large and enthusiastic audience. Reports agree that Miss Starkey's rich contralto was heard to particular advantage in the "Mon coeur s'ouvre a ta voix" aria from "Samson et Delila," and that Miss Goodin's lyric soprano of pure quality was especially pleasing in the French songs and Rudolph Ganz's "The Angels Are Stooping." "The voices of both Miss Starkey and Miss Goodin show careful cultivation and marked ability in artistic interpretation," says the MUSICAL COURIER chronicler.

#### Mme. Stanley's Animated Conversations

What passes through a singer's mind as she stands before an audience was told with engaging frankness by Helen Stanley to a New York interviewer who asked the question point blank and waited complacently for a reply. Some singers might be a little backward about letting one know what they think or feel under such circumstances, but not so this prima donna, Mme. Stanley admitted without hesitancy that her invariable practice after gaining her composure—that being the first essential—was to carry on an animated conversation with herself from the time she entered her dressing room to the moment she left the stage.

"When you see a singer tripping blithely upon the concert platform," explained Mme. Stanley, "there may be nothing in her expression to suggest the tortures of stage fright, or relief at discovering that she is facing a sympathetic audience. But composed though her expression may be, she is thinking and thinking hard. At least, I know that I am—and I imagine that my mind works much the same as any other singer's. Each singer, of course, has her own methods. The moment I enter my dressing room I start talking to myself, and I never stop till the final number. I begin by telling myself to be composed—



GEORGE FOLSOM GRANBERRY. "SOMEWHERE IN FRANCE," The above picture postcard shows the head of the Granberry Piano School, of New York and Brooklyn, serving Uncle Sam in France. The card was mailed in March, 1918, and judging from Mr. Granberry's appearance he is enjoying the best of health.

and if I continue to be excited I reprove myself rather sharply. Often I sit with my eyes closed for fifteen minutes telling myself I must be calm. In opera one can overcome nervousness by gestures, but a concert singer has no such means of relief.

"Once on the stage, I talk to myself about the attitude of the audience—about the necessity of gaining its sympathy and of pleasing, and all the time I am singing I continue to address myself as if I had a detached individuality, advising, encouraging, and directing until my program is finished."

Mme. Stanley has been as successful in concert and recital as she has in opera. Under the management of Loudon Charlton, the prima donna has been heard in all sections of the country.

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"AN ADMIRABLE DELIVERY OF THE WORK. AT THE CLOSE HE WAS RECALLED AGAIN AND AGAIN."—New York Sun (Soloist with Philharmonic Orchestra).

"HIS TONE IS ABSOLUTELY PURE, HIS INTONATION PERFECT."—Cincinnati Commercial Tribune.

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"HIS TONE IS BOTH BRILLIANT AND SENSUOUSLY BEAUTIFUL. HE HAS MUSICAL CONCEPTIONS CONSPICUOUS FOR THEIR BREADTH, AUTHORITY AND CONTAGIOUS ENTHUSIASM."—Boston Post.

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### "The Patriot of the Moment"

Namara might well be called "the patriot of the moment," inasmuch as she is unfaltering in her willingness in lending her voice to practically all of the big war drives in New York. As the accompanying illustrations show, the attractive singer, who in private life is the wife of Guy Bolton, the successful playwright, sang in aid of the Thrift Stamp campaign on the steps of the New York Public Library. The gown worn by the singer was especially created for the occasion by Tafel, Inc., the New York modistes. It represented the colors of the Thrift Stamp posters—yellow and blue. Over \$300 was collected the day Namara sang.

On Wednesday, May 15, between 12 and 1 o'clock, she sang in front of the Stock Exchange, New York, in behalf of the Free Milk for France Fund. Captain Hunter, who accompanied the singer on the piano, came all the way from Yaphank to do so. Just as the singer was about to begin, the Chickering piano which had been furnished fell from the truck and was smashed to pieces. Inside of fifteen minutes, however, another was on the way, and the singer began. Namara's beautiful voice, heard in "The Star Spangled Banner," "La Marseillaise" and "Annie Laurie," succeeded in raising the excellent sum of \$1,500. Coins were even dropped from the windows and roofs, when eager listeners were moved to "do their bit." Just as Namara finished,



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#### NAMARA AIDS THRIFT STAMP SALE.

(Right) The attractive young soprano singing "The Star Spangled Banner" at the Liberty Theatre, Forty-second street, New York City. Her beautiful singing aroused the vast crowd and encouraged them to contribute to the campaign. (Above) Taking in the money—the most important part of the event.



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some women in the crowd rushed forth and presented her with a bouquet of Marguerites, which proved to be especially appropriate, as her name is identically the same, but she prefers to be known as just Namara.

Thursday evening, May 16, the soprano acted as one of the judges of the exhibited gowns at the benefit for the Stage Women's Relief Fund, which was arranged by Tafel and successfully given at the Ritz-Carlton.

The next day Namara and Andres de Segurrola, the Metropolitan Opera basso, sang from the Italian float, in behalf of the Free Milk for France Fund, which moved along Fifth avenue.

On Sunday she sang for the canteen fund of the Stage Women's Relief, on Tuesday for the executive committee of the American Red Cross in this city, and on the following day under the same auspices, but in Washington, D. C., before President and Mrs. Wilson.

#### Grace Whistler to Hold Normal Course

Grace Whistler, the New York teacher of singing, with studios at 210 Fifth avenue, announces that she will conduct a normal course this summer until August 1. Mme. Whistler has accepted the applications of some well known artists and teachers of prominence, but she has time for a few more. Applications may be sent at once to the above address.

#### Cecil Arden Closes New Brunswick Season

Before the largest audience ever assembled for a concert in the high school auditorium, New Brunswick, N. J., the final concert of the season was given by Cecil Arden, the charming contralto of the Metropolitan Opera Company. It did not take Miss Arden long to become the favorite of the audience, and so big was her success after singing "Mon cœur s'ouvre à ta voix,"

Saint-Saëns, that many encores were necessary to satisfy the enthusiastic listeners. After singing two groups of songs by Haydn, Hue, Jomelli and Buzzi-Peccia, Miss Arden added "Dixie."

The other artist on the program was Edward Weiss, the young American pianist, who played in most delightful manner variations on a theme by Bach and a group of numbers by Liszt and Chopin. Maestro Buzzi-Peccia was at the piano.

During the intermission, five autographed photographs of Miss Arden were sold for the benefit of the Red Cross, and resulted in an amount of \$500. So splendid was the success of Miss Arden that she has been re-engaged for another concert early next season. In this connection, her manager received the following telegram:

Cecil Arden scored big success. Will be delighted to have her for another concert early next season.  
(Signed) SYDNEY B. CARPENTER.

#### Vera Barstow Returns from Tour

Vera Barstow, the American violinist, has just returned to New York, after having completed her spring tour with a series of concerts in Virginia and Pennsylvania.

Among the appearances in Virginia were two concerts at Petersburg and one at Camp Lee, when Miss Barstow played for the soldiers at the New Liberty Theatre, which



BORIS HAMBURG, MRS. LAWRENCE LITCHFIELD, VERA BARSTOW AND CAPTAIN NOWOKOSKI.  
In front of the officers' mess, Camp Lee, Virginia.

seats 4,000 and which was filled on this occasion to its capacity.

Prior to the concert the artists were entertained at dinner by the officers at the division headquarters, and the accompanying snapshot shows Miss Barstow in company with Captain Nowokoski (who manages the Liberty Theatre), Boris Hambourg and Mrs. Lawrence Litchfield, who appeared in trios with Miss Barstow, outside the officers' mess.

Miss Barstow's last engagement took place at Sharon, Pa., where she gave a recital before the Buhl Music Club on May 3. The members of the club gave a banquet for Miss Barstow at the Sharon Country Club the day preceding the recital.

#### Marie Morrissey Dates

Marie Morrissey, contralto, was one of the artists who participated in the Keene, N. H., festival, singing there on May 23 and 24. Another recent engagement was in New York City on May 29. Miss Morrissey has sung on many occasions at the various camps, and each time has been warmly welcomed by the soldiers.

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## Yeatman Griffith Artist Scores

## in Novel Indian Program

Etta Robertson, of Austin, Wis., has been meeting with unusual success in the concert field in and around New York. Two years ago Florence Macbeth, the well known coloratura of the Chicago Opera Association, gave two benefit recitals in Austin for the purpose of enabling Miss Robertson to come to New York to study with Mr. and Mrs. Griffith. This past season Miss Robertson has been engaged in concert work, in the making of records, and in giving Indian programs with Mrs. A. H. Miller.

The following excerpts are from press reports of concerts given by Miss Robertson and Mrs. Miller on the



ETTA ROBERTSON.  
Talented artist-pupil of Mr. and Mrs. Yeatman Griffith, in the costume that she wears when giving her novel Indian program with Mrs. A. H. Miller.

artist course of the Woman's Club, Staten Island, and at Newark, N. J.:

Mrs. Miller tells her story in an easy, conversational way that adds to its charm. Her singer, Etta Robertson, has a beautiful voice, which she handles with trained ease. She wore full Indian costume of dark brown buckskin, and looked the handsome Indian

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maiden. Her interpretations gave the audience an entirely new conception of Indian melody, very different from the popular idea. —The Staten Islander.

Her explanatory remarks and the illustrations in song by Miss Robertson, attired as an Indian maiden, were instructive and musically enjoyable. Miss Robertson also delighted her hearers by her splendid singing of songs by Henschel, Woodman, Rogers, Weatherly, Clough-Leighter, d'Hardelot and Cadman. —Newark Sunday Call.

Among the selections on which she commented and which were sung by Miss Robertson were songs used by the Omahas, Alaskas, Crees, Arapahoes, Ojibways and Junis. Most of them had a well defined melodic character that commend them as thematic material to American composers. Besides interpreting the Indian lyrics, Miss Robertson was heard in songs by Cadman, d'Hardelot, Henschel, Woodman, Rogers, Weatherly and Clough-Leighter. A gifted singer, her soprano is finely resonant and very musical in quality. Her style is animated and well controlled, and there is heartening fervor in her singing. —Newark Evening News.

Miss Robertson will visit her home city, Austin, Wis., during June. While there she will give a series of recitals in Wisconsin and Minnesota.

## Carlo Litem Under Mayer Management

Carlo Litem, the famous Belgian actor, created a sensation at the Cincinnati Festival through his recital of "Le Carillon," by Emil Cammaerts, with music by Sir Edward Elgar, the English translation of which commences with the words, "Sing, Belgium, Sing." Mr. Litem repeated his triumph at Cincinnati recently when he assisted at the Red Cross concert given by Ysaye, in which Mischa Elman and Ysaye's son, Gabriel Ysaye, also took part, and for which every member of the orchestra tendered his gratuitous services. The concert secured nearly \$40,000 for the Red Cross. Carlo Litem is under the exclusive management of Daniel Mayer, Aeolian Hall, New York.

## Annie Louise David, a Favorite Harpist

Annie Louise David, the well known harpist, has just become associated with the Lee Keedick Lecture and Musical Bureau, W. C. Glass, musical representative, who is arranging for her a coast to coast tour for 1918-19.

Miss David's fame as a harpist extends throughout the United States and Canada. Six months in southern California last season established her as a favorite in that section. On tour with Sarah Bernhardt from August until December, 1917, she made 170 appearances. Since then, aside from her many concert engagements and the demands for her playing at special church serv-



ANNIE LOUISE DAVID.

ices in the East, she has appeared often for the Red Cross, played for the Liberty Loan drive and sold bonds. She has frequently acted as accompanist for singers as well.

On tour this coming season, Miss David will feature a harp concerto, written for harp solo and orchestra, by the American composer, Margaret Hoberg, and dedicated to Miss David. This was played for the first time with symphony orchestra at Carnegie Hall, New York, April 24. The harpist also will feature American composers on her program.

## Nahan Franko at Willow Grove

Nahan Franko and his orchestra started the Willow Grove (Philadelphia) concert season with extraordinary brilliance. There were two record breaking opening audiences, and Sunday, May 19, showed the largest audience and receipts of any Sunday concert at Willow Grove since the series started there twenty-three years ago. Mr. Franko will remain in Willow Grove until June 2, and will then return to New York, after which some interesting announcements may be expected in regard to his musical plans for next season. As usual, the Franko program at Willow Grove ranged through practically the entire list of composers from the popular to the classic. While Wagner's name is absent, there are, on the other hand, Meyerbeer, Granados, Liszt, Mozart, Mendelssohn, Saint-Saëns, Goldmark, Weber, Elgar, Verdi, Rossini and Grieg. The only Strauss in the list is Johann Strauss. Of American composers the representative ones given a hearing by Mr. Franko at the opening concerts were Herbert, Sousa, Franko, etc.

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29 Philadelphia Mfrs. Club

(Arturo Papalardo, Mus. Dir.)

30 Newark Festival

(C. Mort. Wiske, Mus. Dir.)

May 21 Waterbury Choral Soc.

(Isaac B. Clark, Mus. Dir.)

22 Northampton (Smith College)

(H. D. Sleeper, Mus. Dir.)

28 Wilkes-Barre Com. Chorus

(J. Fowler-Richardson, Mus. Dir.)

Aug. 7-8 Columbia Univ. Fest. Chorus

"Stabat Mater"

and "Midsummer Night's Dream"

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## HOW MUSIC HELPS THE WAR

## McCormack Gets Five Thousand for Two Songs

Big as John McCormack's fees are, he broke his own record on Wednesday evening, May 22, when he was paid \$5,000 by F. Ziegfeld, Jr., for singing two songs. It was at the Midnight Follies on the roof of the New Amsterdam Theatre, New York, and the \$5,000 went to the Red Cross. Will Rodgers was making an appeal to the audience from the stage when he spied McCormack in the front row, and asked him to sing. McCormack expressed his willingness to do so if any one would contribute \$5,000 to the Red Cross, and Mr. Ziegfeld, who owns the Midnight Follies, came forward with his check. Mr. McCormack sang "Little Gray Home in the West," and as an encore "Mother Machree," accompanied by Lieutenant Donald Macbeath, of the Royal Flying Squadron, the young violinist who was Mr. McCormack's associate artist for several years. The total amount raised from the audience was \$12,253.

## Yvonne de Tréville Sings in Brooklyn

From the steps of Borough Hall, Saturday night, May 25, Yvonne de Tréville closed the second Red Cross drive, in Brooklyn, singing "The Red Cross Spirit Speaks," by Horatio Parker. As when she launched the recent Liberty Loan drive in New York City from the sub-treasury steps, Mme. de Tréville also sang "The Star Spangled Banner" and "La Marseillaise." The immense crowd assembled to hear her joined in these two choruses, but her splendidly ringing high notes were heard over the thousand people in Borough Square. The chorus from the Brooklyn Music Settlement School formed a harmonious background and sang with fine feeling and resonant tone.

## Torpadie at Red Cross Benefit

Greta Torpadie, the charming young soprano, whose very unusual range of voice is combined with a purity of tone and variety of expression seldom found, appeared last week at a Red Cross benefit in New York, sharing a program with Elias Breeskin. Both artists have "done their bit" in such appearances during the past season.

## Schumann-Heink Sings at Camp Dix

Mme. Schumann-Heink, known as the "Mother of the Army," postponed a coast-to-coast tour to visit Camp Dix, N. J., where she gave an open air recital for the soldiers on May 15, at the new Y. M. C. A. stadium.

Prior to the concert, Mme. Schumann-Heink made a little speech in which she remarked: "It is the greatest honor of my life to be called the 'Army's Mother.' I love you all. I wish I could go to France with you, but we will

all meet again some day, 'when the boys come home.'"

The Philadelphia Press of May 16 said of the concert: "Ernestine Schumann-Heink sang of mother love, of home, and of undying courage. . . . As a stirring close, she led the soldiers and audience in singing 'The Star Spangled Banner.'"

## Red Cross Activities of Frederick Gunster

One of the busiest artists during Red Cross week was Frederick Gunster, the popular American tenor, who offered his services for the campaign and succeeded in helping the drive to the extent of many hundreds of dollars. Opening the week by singing at a big rally at the Montclair Theatre, Montclair, N. J., on Sunday night, before an audience of 1,500, Mr. Gunster also sang in New York at the Vanderbilt home on Fifth avenue, on Thursday afternoon, and on the steps of the Public Library, Friday noon, under the auspices of the Stage Women's War Relief. On all of these occasions Mr. Gunster aroused the greatest enthusiasm by the war song, "General Pershing's Men." On Monday afternoon this patriotic tenor offered his services at a concert for the war blind at the Anderson Galleries.

## Rosenblatt's Novel Endowment for War Relief

It has remained for Josef Rosenblatt, tenor, to make one of the most novel and lasting contributions ever made to the worthy cause of war relief. Well known as the tenor to whom Campanini recently made an engaging offer for performance in his opera company, it was his idea to turn over, in perpetuity, the royalties accruing from the most popular of his phonograph records to the Central Committee for the Relief of Jews Suffering Through the War. Up to date the sum from that particular source amounts close to one thousand dollars, and as the sales go on, the charity will continue to benefit thereby.

Such donations and co-operation are by far of the greatest value, and "drives" would not have to be so very strenuous if relief organizations were the recipients of similar gifts.

## Lydia Lindgren An Active War Worker

Lydia Lindgren, the soprano, bought the poster of "The War Nurse," by Harrison Fisher, at a performance at the Palace Theatre on May 22, for which she paid \$125, which was donated to the Red Cross. Miss Lindgren also has appeared at many of the camps and has sung before 50,000 soldiers within the last few months. On June 24, Miss Lindgren will leave for a coast to coast tour with the Liberty Band, appearing in all the principal cities.

## "Pinafore" by Newport Naval Reserves

The Naval Reserves at Newport, R. I., are to give three performances of "Pinafore" at the Colonial Theatre, May 30, 31 and June 1. The entire performance will be under the direction of Anthony Francis Paganucci, bandmaster, with a chorus of eighty-five voices and an orchestra, all connected with the Naval Reserve service.

Mr. Paganucci, prior to being appointed bandmaster, was a song leader. Before he enlisted in the naval service he was a well known pianist and composer, a pupil of Luporini and de Luca, at the Conservatory of Lucca, Italy. He has composed piano pieces and songs, and was engaged in writing an operetta (two acts complete and part of the third act written) when enlistment prevented his completing the work. Among his compositions are "Valse Caprice," "Tarentella de Concerto," "Nocturno," "Realm of Dreams," and among his songs, "Occhioni Neri," written for and sung by Caruso, and "Ave Maria," which Mr. Stracciari, of the Chicago Opera Association, is to use.

## Maude Fay's Patriotic Service

Maude Fay, soprano, has been giving her services extensively for patriotic purposes. She sang for 800 aviators at Princeton, N. J., recently, and was asked for five encores. She has been requested to give an organ concert there in Graduate Hall. During the Liberty Bond drive, when she sang at the St. Regis, more than \$86,000 was raised. Another recent appearance was at the Brooklyn Navy Yard, when she sang for 500 sailors. The military band accompanied her in "The Star Spangled Banner," the "Marseillaise," and "When the Boys Come Home," etc.

"Real, pulsing patriotism seems to sing itself better than any other emotion or deep seated and rooted feeling," says Miss Fay. "It demands one's entire being and absolute sincerity or it does not 'go over'; but if real it strikes immediately and forcibly."

## Giovanni Martinelli Sings for Red Cross

On Monday, May 20, Giovanni Martinelli, the popular operatic and concert tenor, sang to an enormous crowd in Montreal, Canada, for the benefit of the Red Cross. On Friday of the same week, Italy-American Day, he traveled to Washington to give his services to the National Red Cross in that city. On June 2, Mr. Martinelli will again donate his services to the Red Cross for a concert to be given in Jersey City under the auspices of the Societa Dante Alighieri.

After these activities Mr. Martinelli will spend the summer in seclusion at his farm at Monroe, Orange County, N. Y. The tenor has ploughed up his tennis court and planted it with bantam corn.

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## New York Herald:

This stupendous composition (Beethoven's fifth symphony), which is a test for both conductor and musicians, was interpreted in a masterly fashion. It presents many opportunities for the display of technic, expression, imagination and taste, and Mr. Volpe gave entire satisfaction in all these to a large and most appreciative audience.

## New York Evening Post:

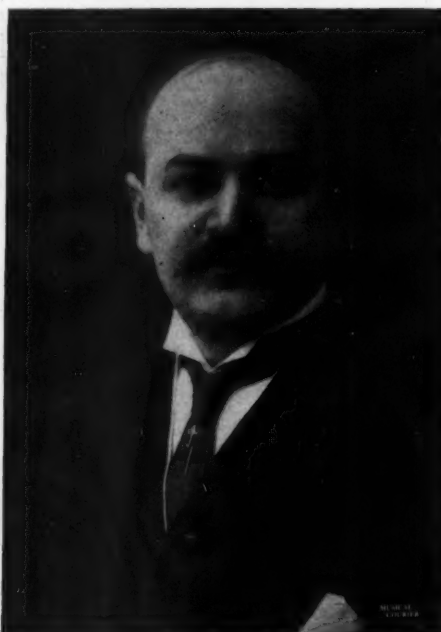
Mr. Volpe has shown himself a surprisingly good drillmaster, as well as a conductor who can secure not only precision and shading, but dramatic and other emotional effects.

## New York Press:

Volpe always has endeavored to give his program interest and variety and has succeeded so well in that laudable determination as to make his concerts not only palatable for the masses, but of a character which invites the serious attention of musicians and critics and compels respect.

## New York Call:

Arnold Volpe is no mere conductor, influencing the minds of his men to respond to his own thought, but is a real leader, expressing his leadership in the choice of men of like temper and mind to his own. The result is an unusual unity of freedom and unusual quantity of real music, thereby giving more genuine pleasure than many a more obviously erudite organization.



## Binghamton Republican-Herald:

Volpe is an artist who understands and commands with intelligence and insistent dynamic appeal the forces under his baton. He conducts without a score and with such a complete grasp of the inner meaning of each work that he has ample energy left after exercising the mechanics of his art to call forth those peculiar color effects that modern concertgoers have come to expect and admire.

## Scranton Tribune-Republican:

That Mr. Volpe has brought his orchestra to a very high standard of efficiency is indisputable. The greatest interest was naturally centered in the symphony. In its performance the orchestra was so intense in its mood and poetic purpose, so graphic in expression and so clear in its unity, that it left a profound impression.

## Wilkes-Barre Record:

Its conductor, Volpe, is a man of general as well as musical culture, is dignified, a good program maker, an inspirer of confidence, and a man whose readings showed musicianly understanding and musical sanity. In all the circumstances of personnel and experience together, Mr. Volpe has achieved a result that challenges admiration.

## Allentown Morning Call:

They were assembled by Volpe, drilled faithfully and purposefully until now they have established a reputation that is second to none in a city that has many big and notable orchestras. In fact the musical critics are looking to the day when the mantles of the greatest prophets in orchestral music will be placed upon the shoulders of the quiet but exacting and inspiring leader.

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## "THE LAND OF LIBERTY"

## A New Patriotic Hymn

Isidore Luckstone, one of the best musicians in New York, seldom ventures before the public nowadays in any capacity. Once or twice in the season one has the privilege of hearing his splendid work as accompanist. Now, after a long interval, he appears as a composer. The work, published by the Joseph W. Stern Company, New York, in the Stern's Fine Art Series, is a hymn to liberty, entitled "Liberty Shall Not Die." The words are forceful and unhackneyed, with none of the cheap "patriotic" sentiment too often found in such efforts. Mr. Luckstone has given it a distinguished, effective and moving musical setting. The composition is dedicated to Eleonora de Cisneros, and has been repeatedly sung by this distinguished contralto with great success.

## To Provide Music for Boys in Camp

Music is one of the chief diversions of the boys in khaki. In training camps and on transports they seize every opportunity to listen to a good tune, fresh or "canned" (chiefly "canned"), for the percentage of incipient Carusos or Heifetzes among them is small. The player pianos and the phonographs are worked to the limit of resistance, rolls and records being used so hard that they have to be scrapped faster than they can be procured. Appeals for new tunes, or renewals of the old ones, are pouring in by the thousand.

Until now there has been no regular means of supplying this demand. A committee has just been formed of musicians and music patrons of this city who will collect an adequate fund for that purpose. It has secured the co-operation of the managers of the National Music Show, to be given at Grand Central Palace, New York, on June 1-8. The management has pledged the entire proceeds of the sale of tickets to the cause, not a penny being subtracted for expenses, so that every half dollar turned in for admission will actually buy one or more tunes for the soldiers at the lowest price obtainable.

The committee includes Mrs. J. F. D. Lanier, Franz X. Arens, George Barrère, Adolf Betti, Harold Bauer, Mrs. Linzee Blagden, Dr. Frank Damrosch, Henry Harkness Flagler, Ossip Gabrilowitsch, Victor Harris, Charles D. Isaacson, Louis Koemmenich, Walter Maynard, Carlos Salzedo, Kurt Schindler, César Saerchinger, Mrs. Leopold Stokowski and Mrs. Samuel Untermyer.

## Musicians Aid Needy French Artists

More than \$13,000 has been sent for the relief of needy musicians in France by the American Friends of Musicians in France, of which Walter Damrosch is president. Since last December, when this society was founded, money has been sent regularly to Paris, where it is distributed by Blair Fairchild, through local organizations, to artists who have been made destitute by the war. Hundreds of cases of poverty stricken musicians have been reported to the society and each case has received individual attention. A cable was received from Paris recently, urging immediate help for the children who had sung in a church until it was bombarded by the German long range gun. These children are being rushed out of Paris to the country as fast as funds can be raised to get them away. A sad case recently reported is that of the organist of the Cathedral of Rheims, who is a refugee in Paris with his wife and young daughter. He was entirely without resources, without even a change of clothes, until his condition was relieved by a donation of 300 francs from the American Friends of Musicians in France. Opportunities for the musician in France to earn his livelihood by means of his profession are scant, for very few persons take music lessons, and there are very few concerts. Musicians in America are urged to help their needy fellow artists in France by securing membership in the Society of the American Friends of Musicians in France.

## Cincinnati Conservatory Notes

Cincinnati, Ohio, May 13, 1918.

On Monday evening of the past week, Luther Davis, pianist, and Omar Wilson, bass-baritone, both members of the staff of assistant teachers at the Cincinnati Conservatory of Music, were heard to advantage in a joint recital in Conservatory Hall. Mr. Davis played with a delicate nuance and refined taste, and gave great pleasure with a group of Mozart, Schubert and Brahms. Some modern items, particularly the Cyril Scott etude, op. 64, No. 1, suited his style of playing admirably, as also did the Debussy sarabande. Mr. Davis, who is a pupil of Louis Schwebel, was much applauded. Omar Wilson's powerful bass-baritone voice and his admirable English, French and Italian diction, added to his skillful vocal art, place him among the leading young singers of the Central States. He moved his audience by his powerful rendering of the "Battle Prayer" at the opening of the program, and held his hearers throughout. Norman Brown, the skillful accompanist, who has made a name for himself during his two years' residence in Cincinnati, shared the honors of the evening.

Incident with the closing of the schools throughout the South this week came the influx of a large contingent of summer students at the Cincinnati Conservatory of Music, many timing their arrival to participate in the feast of music offered at Music Hall. Among special features offered by the fifty-first summer session will be the presence of Marcan Thalberg, who has been prevailed upon to devote the summer to teaching, by a large number of former pupils desirous of taking special work during the summer months. The special summer session in public school music will be as usual under Margaret Pace and is scheduled to begin June 12.

William Kraupner presented the following members of his class in a recital at the Cincinnati Conservatory of Music on Wednesday evening, May 8: Gertrude Bauer, Loraine Walker and Richard Edmonson.

One of the most attractive musical events of the year to which local music lovers look forward to with keen anti-

pation is the annual performance of opera given by the Cincinnati Conservatory of Music. This year it will not only be an attractive event from the standpoint of performance, but also will give opportunity to hear a new opera which has evoked a great deal of favorable comment. This opera is "La Habanera," by Raoul Laparra. The composer is a talented Frenchman, who was born near the Spanish border. "La Habanera" was originally presented in this country in Boston, a number of years ago, but has never been heard here. Ralph

Lyford, under whose direction the opera will be given, was associated in Boston with its original production there, and is thoroughly familiar with its demands. The Conservatory of Music will give two performances of the opera in Emery Auditorium. The first presentation is scheduled for Monday evening, May 20, and will be a gala Red Cross benefit. The conservatory alumni have taken charge of the second performance, Tuesday evening, May 21, and the proceeds will go toward the Clara Baur Memorial Fund. R. F. S.



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## OBITUARY

## Evan Williams

On Friday morning, May 24, Evan Williams, the famous concert and oratorio tenor, who for more than a quarter of a century has thrilled music lovers on two continents by the beauty of his voice and singing art, passed away at the City Hospital, Akron, Ohio.

Mr. Williams had been ill only a short time. In fact, he had appeared in concert at the Akron Armory May 14, but at that time was suffering great pain from a huge carbuncle on the back of his neck, the immediate cause of the blood poisoning that resulted in his death.

Evan Williams was born in Mineral Ridge, Ohio, September 7, 1867, and lived the greater part of his life at



EVAN WILLIAMS.

Akron. He was married October 18, 1888, to Margaret Jane Morgan, who, with their three sons—Vernon, the tenor; Edgar (both are in the service) and Evan, Jr.—and a young daughter, Gwendolyn, survive.

Over thirty years ago, when young Williams was still a workman in the mines, he sang one evening with a Welsh choir which was giving a concert in Akron. The unusually lovely quality of his voice was distinguishable at that time from among the other singers. An Akron patron of music was his discoverer, and became interested in the youth. From that time his career began and developed into that of one of the leading tenors in the country.

Mr. Williams was especially interested in American music. He featured American composers on his programs and sang in English. He was in great demand for festivals and as oratorio tenor he had no peer. During his entire career as teacher and singer he stood for only the best in music.

Recently he had been singing for the soldiers, who will not forget the way he sang "Tim Rooney's at the Fightin'." His talking machine records are almost a household word.

Ten years ago Mr. Williams became the leader of the Akron Tuesday Musical Club. During his leadership a National Eisteddfod was held in Canton, Ohio, societies from all parts of the country being represented. The Tuesday Musical Club won first prize.

The noted tenor was a thirty-second degree Mason and belonged to the Knights Templar. The funeral, which was private, was held at his home in Akron, the Masons having entire charge of the service. C. W.

## George W. Earle

George W. Earle, known widely as a builder of church organs, died at his home in Hempstead, L. I., Monday, May 20, of heart disease. He was eighty-three years of age. When a boy, Mr. Earle was apprenticed for four years to his employer at wages of \$2 a month. The law was repealed soon after he was "bound out." His contract for apprenticeship stated that he was to learn "the art and mysteries of pipe organ manufacture." He later went into business for himself, following this trade throughout his life. Mr. Earle leaves a widow, two sons and three daughters.

## Geraldine Morgan (Mrs. Benjamin F. Roeder)

The present writer is hardly able to express the personal loss felt in the death in New York of Geraldine Morgan (Mrs. B. F. Roeder), May 20, for he had known her thirty-seven years, since early student days abroad. Her character and disposition were such that any one who met her, knew her or was in any manner associated with her could never forget the sweetness and amiability which were her chief characteristics. A glance at the accompanying photograph surely shows some of this spirit.

Geraldine Morgan's father, John P. Morgan, was the original translator of "Richter's Harmony" into English, a work much used a decade or more ago. He was,

at the end of the '70's, assistant organist of Trinity Church, and in the old choir gallery his little daughter Geraldine played violin offertories, etc., quite hidden from the view of the congregation.

In 1881, Mrs. John P. Morgan, following a brief residence in Oakland, Cal., where her husband died, proceeded to Europe with her four children, of whom Geraldine was the oldest. Here they were given unusual advantages, in music, languages, etc., Geraldine becoming the pupil of Schradieck, who died a month ago in Brooklyn. Following her three years of study with Schradieck, her family moved to Berlin, where Joseph Joachim took her in charge. His esteem for her was awakened at the very outset, and indeed the entire family came under his special patronage. Soon Dora, Nell and Paul Morgan became expert players of stringed instruments, forming a family string quartet. About this time Geraldine was awarded the Mendelssohn Prize, much sought by violinists, and not long after she appeared in London, playing the Bach double concerto with Joachim himself. He played quartets with her, introduced her into leading musical organizations, and took special pride in her career.

Upon her return to America, she was soloist with the Symphony Society, under Walter Damrosch; with the Buffalo Orchestra, the Buffalo Vocal Society (when the present writer played her accompaniments), and in fact with leading musical societies throughout the United States. Her quartet and trio for some years gave concerts of chamber music in the metropolis, when she introduced much music hitherto unknown in America, including works by Brahms, Grieg, Debussy and others. She founded the Joseph Joachim Violin School, with headquarters in Carnegie Hall, a very successful institution, and had hundreds of pupils.

Upon her marriage to Benjamin F. Roeder, general manager for David Belasco, she gradually relinquished her professional activity, and was delighted with the musical talent and progress of her only son, Benjamin, who at the age of six privately gave a program of violin pieces, which was published at the time in the MUSICAL COURIER.

Geraldine Morgan was an excellent pianist, could also play the viola when desired, and made a name for

GERALDINE MORGAN  
(Mrs. Benjamin F. Roeder)

herself which will last, for all she did was superior, refined, of utmost artistic expression. Her one time associates, Maud Powell, Marie Soldat, John Rhodes (Philadelphia violin genius), George Lehmann and others, will mourn with the writer for one who is gone. Besides the bereaved husband and young son, now eleven years of age, her mother (who won reputation as the original translator of songs by Brahms, Grieg and others), sisters and brother, survive. The last named is the well known New York cellist, Paul Morgan, and the sisters are all busy professionally.

The funeral took place May 22 at her late residence, 124 West Fifty-fifth street, New York. An address was made by Franklin H. Sargent, president of the American Academy of Dramatic Arts.

Only a few very intimate friends, besides the immediate family, were present, including Mr. and Mrs. David Belasco, David Warfield, Mr. and Mrs. Fritz Kreisler, Miss Godowsky, S. Elman, Mr. and Mrs. G. W. Morgan, Mr. and Mrs. G. H. Engelhard, I. M. Dittmer, S. B. Hamburger, Mr. and Mrs. L. Svenski, Alina Howe, and Mr. and Mrs. C. J. Rosebault. F. W. R.

## Herbert Matheson

Lieut. Herbert Matheson, of the English army, was killed in action in France on Sunday, March 24. He wrote a number of popular songs under the pseudonym of "Herbert Mackenzie." His most popular song was undoubtedly "The Trail That Leads to Home," which he wrote as a companion song to "The Long, Long Trail"; but many of his other songs secured colossal sales. For over four years he was musical adviser to Messrs. West & Co. He leaves a widow and little daughter. Matheson was also reader to Winthrop Rogers, besides being organist of St. Swithin's London Stone.



# THE PROBLEMS OF THE MUSICAL EDUCATION OF THE CHILD

By CARL BEUTEL

Director Conservatory of Music, Nebraska Wesleyan University, University Place, Neb.

Read before the recent convention of the Nebraska State Music Teachers' Association, at Omaha, Neb.

**M**y earnest desire is that every music teacher in this great country could be present to hear the paper I am about to read. Not because of the intrinsic worth of the composition of this paper, but because of the theme itself—"The Problems of the Musical Education of the Child," which is big and noble enough to deeply concern every one interested in the future musical welfare of this country.

## Many Signs of Reform

During the past few years, certain musicians who are held in high esteem have given a good deal of attention to the problems of systematic graded music study. There has been much talk, pro and con, regarding the advisability of applied and theoretical music study in the high schools, as well as of enforcing the standardization of the music teacher through the legal medium. Yet, out of all this deluge of controversy, and well meant suggestions, nothing tangible has as yet been conceived whereby one can foresee a solution of some of the great problems confronting us, especially that of offering a more effective course of study for the majority of our children during the earlier school years.

Frequently these questions are asked, oftentimes by men of great individual ability: "Wherefore all this agitation for reform when the average student in almost any community plays better than some years ago, and, in addition, there is a great increase in numbers? If so, why all this turmoil over the standardization of teachers, and other subjects pertaining to musical education? Why not leave the matter stand as it is? As the standard of performance is improving, why tamper with experimental methods?"

At first one feels inclined to accept the facts implied by these questions at face value, but upon closer investigation one is confronted with the question: "Why is it as difficult at present in the small-town districts, and even in many of our large cities, to arouse interest in concerts where better music is heard, or in more serious music study by the masses, as it was ten or more years ago?" One is tempted to inquire what are all these hundreds of talented students doing who are being turned out each year by our numerous schools and private teachers? Can it be that the idealistic imprint made upon the minds of these young people is so slight that they are completely nonplussed by the artistic aridness of these communities; that their musical personality plays no part whatever in their work, and that they are satisfied to become an artistic nonentity in the locality they have chosen as their source of livelihood?

## More Than Mere Musical Performance Required

In truth, the situation may be summed up that the fatal mistake of our educational methods is too great an inclination to encourage executive specialization without the indispensable parallel educational feature. Many fail to understand that most communities demand more than mere executive ability to bring about the desired artistic uplift; that in addition to the broadest possible theoretical and esthetic training, one must be able to enter the very heart of the musical life of the community, and in so doing endeavor to eliminate the precedent, established no one knows how long ago, that music cannot be considered an educational medium, but a shallow source of amusement consisting of the ability to render a few light, attractive pieces for the edification of admiring friends and relations.

Before going on with my attempt to throw some light on the situation, I feel tempted to ask, if our present methods are so satisfactory, why are there as many promising talents going to seed as of yore, who later are found as soured, indifferent music teachers, dance orchestra musicians, or have gone into some other business? How often have I heard the remark from the latter group that they did not care if they ever heard another strain of music! It is painful to contemplate that these estranged ones manifest a special dislike for good music, and consequently are seldom, if ever, seen where it is performed.

## Similar Conditions in Europe

To a certain degree this misapprehension of the place of music is found in Europe as well as in America, only with this difference: In Europe, as I studied conditions before the war, there was nearly as much good material going to waste for the time being as here, but quite a bit of it was later redeemed through the fact there was so much more opportunity to hear the best music in even the smaller towns, with admission within reach of all but the poorest. This brought back to the ranks of music worship many who some years prior had abandoned music study because of the same lack of interest manifested by the students here.

## Demoralizing Influences

In our country this ameliorating condition exists only to a small degree. Small hope is there for the wavering young person with our overwhelming array of cheap vaudeville, picture shows, and in the small towns the cheap concert companies who rarely play up, but most of the time down, to the audience. These alleged artists do not, as a rule, possess sufficient ability and personality to represent the best music adequately, and so, in their anxiety to cover their own defects, revert very readily to cheap music, often making an apology for playing the former. They have created among the masses the impression that this so called classic music is a necessary evil that must be en-

dured because of the very few who insist on it, like the doctor who insists that a certain bad tasting medicine must be taken because it is good for us. Then, too, one can hardly blame the public for its attitude toward good music when it is so poorly represented. What chance would a good staple product have in the hands of a poor salesman?

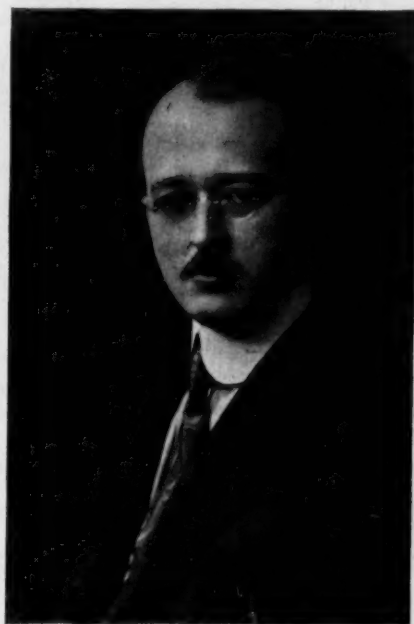
## Too Much Waste of Talent

Although a certain amount of this waste of talent is inevitable, one cannot help feeling that much more could be saved for a better service. One is forced to inquire if there is not something radically wrong with our whole system of instruction. Had we better not make amends before long by giving this problem our closest attention?

Despite the fact that, at a certain stage of development of an individual or a people, the elevating and educating influence of good music at public performances is self evident, there has always been a serious doubt in my mind as to whether our country as a whole is ready as yet for this concert influence, especially in the small town districts, even though a means could be devised whereby the great artists and musical organizations would be enabled to appear there.

## The Requisites for True Musical Appreciation

Every thoroughly trained musician knows that among other requisites for a true and enjoyable appreciation of good music there must be present a knowledge of the fundamental elements of criticism. First of all, knowledge of



CARL BEUTEL,  
Pianist.

the character, form, thematic and harmonic content of the composition to be performed. Next in importance, the ability to estimate the difficulty of certain passages; and, in judging the performance of an artist, the attention given to the details of interpretation, embracing the art of phrasing, pedal effects, and the emotional conception of the composition.

Here I may ask how many talented students, after studying three, four, or even five years with our present methods of instruction, are able to tell whether the composition they are studying is in a major or minor key unless it is indicated on the title page? In all my teaching experience I have yet to run across a pupil who from a purely analytical standpoint was able to indicate the modulations into the various keys during the course of the composition, without having previously enjoyed quite an extensive study of harmony. Even in such cases I have usually found this faculty very inadequately developed, and often I have been tempted to question the real value of this study if it is carried on in such an abstract manner that it does not enable the student to locate even the simplest modulations. Only a few weeks ago I had the occasion to point out to a young lady the modulations in a composition she was studying at that time. This young lady, who plays very well, was agreeably surprised over this additional acquirement of knowledge which suddenly opened up a new vista of musical appreciation to her. This is only one of numerous similar cases I have to deal with each year and is probably the lot of numerous other conscientious teachers.

## Education of the Young Student Not Thorough

Viewing this problem from various angles, I believe we do not go into the various branches of musical education deeply enough and early enough during the few years that we have an opportunity to reach the mass of young stu-

dents. The realization of this vital factor in education has been experienced by the educators of the country who have in hand the courses of study in our public schools. Because of certain economic limitations, a large percentage of children are only enabled to attend school to the fifteenth year, and so, in view of this, there has been an effort made to give the pupil as broad an education as possible in order to save him from being supremely ignorant of any subject concerning the higher and better things in the life of the great Commonwealth. In this respect the musical forces of the country have been a failure, the broad musical education having been left to the young man or woman after they have passed the eighteenth year. The result is, that the average boy or girl of fifteen, outside of the ability to play acceptably a few pieces of light order, knows nothing of music study as a subject of education. With just enough training to become fascinated with the charm of musical sounds they prove excellent material for those dispensers of sweet and pretty music; that is, our popular music, with which the country is fairly inundated.

## Will Music Credits in High Schools Prove Effective?

In the last two years music study has been introduced in some of our high schools, where credits are offered for both theoretical and applied music study. Although this may seem a step in the right direction, and surely far better than anything we have had in the past, I do not feel entirely confident that it will be a real and permanent success. I sincerely believe the high school students in the majority of cases are too old, to set in their likes and dislikes. The great impressionistic period is before the fourteenth year, and any subject taught thoroughly and tastes cultivated during that period usually prove more lasting.

The great problem confronting all teachers of theoretical subjects in our leading music schools is that of interesting the pupils in this phase of study. One has but to visit one of these classes the first of the year, and then return three or four months later to find that only ten per cent. of the original number stayed with the ship, and most of these only because they were coerced into remaining on account of some graduation credit which is withheld unless the theoretical demand is complied with. The perverse tendencies of these students may be attributed to the fact that they have not been thoroughly trained along the proper channels of music thought. Their mental state is somewhat equivalent to a young man, or woman, from whom are withheld the opportunities of a common school education until the eighteenth or twentieth year. I am afraid such a person would find many dislikes among the subjects necessary to master for even a very elementary education.

## More Class Work Needed

The greatest mistake made in the past dealing with the education of the child in music has been the absence of class work. It is true we have the pupils' recitals, but these do not promote scholarship, but tend to encourage the very thing we should endeavor to get away from—that of laying so much stress on the importance of keyboard display. Children love a life of competition and desire to make a better grade than others in the class. This is partly the success of our grade and high school systems. The fact that our music work is entirely limited to private teaching makes it so uninteresting to the young pupil. The loneliness of it all, and the lack of rivalry, makes it distasteful to all but the most talented. The child mind is always open to acquiring knowledge, but dislikes monotonous five finger exercises and nightmare scales taught by rote.

In the realm of rudiments of music, simple harmony, history of music, ear training, analysis of the simpler forms, and even counterpoint, there is an abundance of interesting material which could be taught in class, and which is, to most of our pupils, a closed book after three or four years of our present methods of study.

Especially effective is this work if the teacher has access to a blackboard. Of course, great care must be taken that the work is stated simply and concisely, with as little work as possible for the pupils between classes. The material should be so arranged that all the subjects mentioned above be mastered not later than the fifteenth year. With such a preparation, the young pupil will be able to work much more intelligently, and when the time comes to do advanced work in any of these studies there will be an altogether different attitude manifested, and the subjects will not be approached with that feeling of reluctance as is so often the case at present.

## Can the Child Grasp the Theoretical Subjects?

If there are any who discredit the possibility of being able to teach any of these subjects to the average child under fourteen, I beg them to rest assured that children at that time grasp this work more readily than those more matured students of eighteen or twenty. Personally, I have experimented with the practical application of this work the past five years, but did not have the course thoroughly systematic until the present season. My experience with a group of children from eight to fourteen since last October is that the pupils of eight and nine comprehended the work about as quickly as those of fourteen. In the short period of six months they have learned to clearly understand the nature of all the triads, dominant seventh chords, and their inversions; play them at the piano and write them with the proper notation. All major and minor

(Continued on page 37.)



## MUSIC AFTER THE WAR

By WILLIAM ARMSTRONG

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UNIVERSAL upheaval has brought us to the boundaries of the uncharted. Immense change has been and will still be wrought in material things, but the change going forward within men's minds, which make the moving impulse of it all, is far greater. Before the war is ended the new generation, baptized in blood, will in thought and deed have become a still newer one; older people will have been reborn through the stress of colossal events. In making any prognostication one basic foundation alone remains upon which to build safe surmise—human nature; neither time nor circumstance can alter the inevitable response of that, whether the conditions be old or new.

In the days of canal boat and stage coach, people lived and thought in a slow and leisurely fashion; steam, electricity, telephone, motor car and aeroplane brought in turn and in steadily increasing accelerando more complexities in life, impelling toward more complex thought processes. A thirty year old opinion would today arouse hilarity. At the time of its conception it was doubtless logical. But the lapse of three decades bringing revolution through mechanical devices, affected everything; inventions have not only made men's lives but their minds more alert and more complex in their workings. When we add to this revolution, growing so gradually that we accepted it as matter of course, another source of revolution, cataclysmic war, affecting the whole world, and, more intimately still, every individual in it, we gain a faint idea of what we have to reckon with in any outlook.

While things can never again go along on former lines, and the old will be swept out by the new, very many—doubtless correctly—look for a quick rebound in spirits everywhere, once peace is declared. War that has harried men's souls to the breaking point, will then, as we all hope, be buried eternally, never again to raise its head even feebly. In that rebound of immense relief people will start in to build for joyousness; they will want to secure all the happiness possible in their remaining span of years. And most of all they will want to forget the past.

But just as things mechanical have quickened thought and the pace at which we live, feverish excitement and strain entailed by war will have heightened thirst for the feverish and exciting. A reaction from this will follow, but it is likely to follow slowly. Succeeding that will come the period of proper balance, a period in which creative art may be expected to achieve heroic things.

During the war's progress little music, comparatively, has been written—as was inevitable. So we turn to current fiction, which has been more active, for some indication of the public demands which it reflects. Mainly what we find there panders to excitement and sensation. Even short stories are more often built upon lines quite similar to the old dime novel. In stage writing indications point to a revival of the oldtime melodrama. The situation brings to mind a line in the now forgotten antique, "Wang," in which the old general says disdainfully of a drink brought him, "Take this away and bring me an aqua fortis cocktail. I want something that bites."

And in music, just as in literature, people will want something that bites. Fed up on nerve shattering happenings, it will take something abnormally effective, lurid if you will, to arouse any degree of sensation. Nerves that have been fed on horrors will not find casual enjoyment in pastorals or nocturnes. And what one nation will want, all nations will want.

The sentimentalists who once wrote fondly of storm and stress would today find their ideal's acute realization a calmly peaceful state of mind compared to present cataclysm. The nerves of creative people, composers, writers, painters, more sensitively constituted than most others, are not going to reach a state of calmness any sooner than will those of the majority of mankind. Consequently, there will be a brutal strength in their output sufficient to repel less hardened humanity, but quite in sympathy with times and tastes that give it birth.

The really great musical output is unlikely to appear for some years following this situation, when better balance of nerves and brain has been established. Then it is that we may really look for manifestations of the great art influence established by war, but far enough removed from it to allow men to be more complete, calmer, firmer masters of their inmost resources. Then strength of quite another kind will replace the semi-hysterical, luridly sensational, brought by lack of balance and of perspective.

Orchestras will not grow smaller in this period of reaction; they will more probably be increased by addition of new instruments to give heightened coloring to the tone mass. Neither will writing grow less complex. Brains that have been developed through more intense thinking and more intensive living will likely tomorrow regard today's complexity almost as simplicity, and go on weaving more and more into the fabric created.

### A Change in the Spirit

It is in the spirit of its contents that the great change will come in better music, succeeding a storm and stress period following the war. Pre-eminent in it will stand sincerity and spontaneity, two qualities frequently lost sight of by the ante-bellum composer. Things inspired by truth will then spring from creative minds, things that must be written in just that way and in no other; without petty seeking for effects, without strained attempt at the overpowering, or aim to surprise by novelty of combinations intrinsically innocuous. Far enough away from war to view in right perspective its brutal sordidness and its supreme heroism; knowing the glory of life because they gauge rightly the glory of death, artificiality and sophistication in their art will be impossible. Inspired by knowledge of tremendous scenes, heroic deeds, ennobling self sacrifice, harrowing anguish, and acute suffering stoically borne, their message will be of an import bringing to light the divine in man.

In properly appraising what the future will bring to

us, we need also to recall certain conditions in the immediate past. Apparently, to a large extent, two aims existed in the composing of orchestral music, viz: to remake old ideas to look like new ones; to astonish by destroying all existing principles and offer in their place gropings that led nowhere. If there was reason for either of these classes to exist at all, music which had been already said far better or music whose rattling skeleton clamored for ideas with which to clothe it, its composers alone held the secret. Only so many pages can go to make a symphony, but the arrangement of notes on those pages alters materially the value of the output. Every means of expression is both allowable and available, no matter how pronounced or how iconoclastic, but until a man has really something to say, the mere fact that he expresses barrenness in a new way does not help him in the least.

In our own ideals, if we happened not to belong to either of these composing classes, nor were, indeed, musicians at all, we had wandered just as far astray. Even our spirit of democracy has gone to sleep in a glass case, where we treasured it but rarely allowed it air to breathe. We had principles, but the most of them had been packed away in moth balls. We were not one nation, nor yet were we one people. Every successful man was a nation unto himself.

Democracy means many things besides equality of rights, it means also standing on a level of equality in duty, quite as much toward others as toward ourselves. We needed, all alike, a tremendous upheaval to startle us into renewing ideals in life and in art, and to be recalled to the fact that an act against our nation meant an assault on us personally as individuals; an inconvenience almost unsuspected. War was the last awakener that any among us would have chosen, but now that it is here, none is able to escape its sting. The best blessing of that war remains in the thorough awakening it has brought with it to all concerned. The longer it lasts, the more effectual that awakening will be.

We see things with new vision; we realize that others, in every land, are suffering, and far more deeply than we do; we are beginning to understand that while we are individuals, we are also brothers. We are grasping, too, more fully what tremendous things life and living may be made to mean. The composer is not the only man who went to sleep in a stupefying atmosphere of materialism. We all, each one of us, needed something to set us thinking and to thinking hard. Nor is it likely that the mental exercise will be enjoyed briefly.

### A Splendid Regeneration

On every hand we see and read of a splendid regeneration in the minds and hearts of men; of joyful sacrifice, of straining burdens bravely borne. Heroism is again awake in the world, and art, most of all musical art, which is the clearest reflection of the spirit of the times in which it is created, will take on the altitude of the heroic.

Present and future conditions entail another phase, one of decided advantage to the individuality of nations. Each country will turn concentrated effort toward developing in art that which is peculiarly its own. Throwing out as far as possible foreign influence which had seeped in, composers will strive along lines that are national to express themselves in their own idiom. Americans, under the spell of an influence working universally, will strive toward being genuinely American. Coming out from the shadow cast by European trees of knowledge, they will seek to find native branches under which to pitch their tents.

For reflection and expression of the more intimate emotions, people will always turn to songs, the chamber music of the heart. And in that bigger period approaching in music, songs will doubtless be simple, sincere, direct. For it is in songs that people will find an assuaging sympathy which heroic orchestral uplift can never supply. And it is in songs, too, that joy of life finds utterance understood by all. Neither pain nor boundless exuberance were ever yet voiced by sophistication or complexity.

Every nation, all to a certain point alike, differs each from the other in idiom expressing these two emotions. And the American idiom is peculiarly simple and direct. Therefore there will be no call for "American" songs illegitimately fathered by Debussy, Brahms, Schumann, or Richard Strauss. Neither will there be unquenchable thirst for the laborious, handmade kind, attempting the unusual in the usual manner.

### "Write What You See"

It was Bret Harte who advised a literary aspirant, "Write what you see." Transposition of this for the song composer would mean merely, "Reflect emotions as you find them." This our genuine song composers have done; the future will demand the same course generally to command attention. If causing one blade of grass to grow where barrenness once reigned makes a man blessed, how much more blessed is the man who evolves one original idea where a desert of quotations once existed.

Without verses genuinely appealing no composer is inspired to write, barring the gentle species given to assembling melodies, then fitting words to them, on the plan of dealers in ready-made clothing. The Civil War gave us verses admirably adapted to musical setting; the present war will give us more. People now write more generally than they did then.

In newspapers we find almost daily fugitive poems with the kernel of worth in them; as the war grows contents of this class of verse will grow better. As it is, some really admirable lines have been presented. People inspired by tremendous and by homely, though no less moving, things, in life about them, now write because they are driven to find some outlet of expression. The impelling cause is not sought out, but real and vital. No longer does Yulalee lie in a churchyard, preferably beneath daisies; no longer is an irregular liver mistaken for a broken heart.

Because of the tremendous moving power of great events, and of real human emotion, people, unschooled as well as schooled ones, are able to write in no other way than that which is direct and sincere. You are unlikely to find this type of verse in the magazines, which in the main still continue to collect "poems." But you will find it in the newspapers, increasingly as time goes on. And the best among just such verses will in their moving appeal to you, when you read them, prove more moving still to the world at large when set to music. They are part of the life we are now living, they will remain vital souvenirs of it through long years to come.

No foreign composer can take an episode of American life or history and make it live as American opera; his accent will betray itself, just as a face of one nationality modeled by a sculptor of another betrays in greater or less degree imprint of that sculptor's own nationality. In the painted portrait identical national imprint will be found.

### America for Americans

If we are to have American opera, the American composer alone can produce it. And to produce it, every bar must be written in his own idiom. When, therefore, we have a talented American so genuinely American, so free from foreign training, influence and ideals that he can think in no other terms than his own, we shall have the man who will give us an opera genuinely American. But to do it he must be American in every fiber of his heart, brain, and being.

For nearly four years now we have been barred from visiting foreign musical founts, and thrown upon our own resources. We have also absorbed only our own ideals. During this time those studying composition under American masters, and we have good ones, have passed through the formative period under exactly these auspicious conditions. Later in life such students will be free to safely wander as they choose, the critical period of first and keenest formative impressions will have been passed. All this does not remotely mean chauvinism, but the free right to develop individuality in its natural idiom, and in its rightfully individual way.

In a song, its very brevity allows complete thrusting out of absorbed foreign influence where such exists. In song writing some of our composers, both American and foreign trained, have been tremendously successful through their individuality of expression. In a sustained work like an opera, and, alas! also a symphony, no such beneficent brevity allows full escape in this direction. That is why, entering an era of new influences, we may lay safe store by the war to bring us strong advantage in creative music.

After the war is over, we are going to be better Americans than we ever were before, and the men we are sending to the front will return the best Americans among us all. They did not go abroad to be fed on foreign ideals or to gain outlook on life from casual comrades. Instead, they went abroad to experience the seamstress side of the seamstress foreign life yet presented. They went with keen, fresh eyes which will see in war the noblest and also the meanest things of which men are capable. When they return home, those who do return, heaven bless them, it will be to say on landing "Little old America is good enough for me."

And they will go on saying that, they and their children, and their grandchildren after them. That is the kind of stock from which should spring all-American opera. And in the national movement upon which we are now entering, turning as we are toward direct, sincere self expression, there will be a powerful inspiration, putting and keeping us in the right way of true American musical art as well as in the way of many other things truly American.

## THE FUNCTION OF THE BREATH IN SINGING

By J. LANDSEER MACKENZIE

It is a universally accepted fact that breath control is essential to singing. At the same time the question should be raised as to whether breath control need occupy the primary attention of the singer, and also whether this need be taught at the expense of the musical aspects of singing. In the study of singing, the question of breath with regard to the voice should be subsidiary to other considerations of more importance to musical expression.

Singing should be a natural act, requiring no departure from the normal. The natural and normal only should be utilized in singing. It is an unfortunate circumstance for the singer that song composers should be drawn mostly from the ranks of musicians who are unfamiliar with the capabilities of the human voice. As a consequence, vocal compositions present every temptation to depart from the natural in singing.

### Normal Breath Essential for Singing

There are many teachers who assert that the act of singing requires more than the normal amount of breath necessary to speech. This idea leads to a contortion, a dislocation of normal breathing, which instead of helping the student, puts insurmountable difficulties in his way.

Observation will show that every normal function of the body has its natural control. Therefore, as soon as breathing necessitates a conscious control, we have an indication that it is not functioning normally. When the term "normal" is applied to breathing it must be understood to refer to inspirations of breath which comfortably fill the air cells of the lungs without causing pressure in any of them. An "abnormal" breath is one which produces pressure from an overcharging of the air cell capacity. It is an established physiological fact that conscious attention directed to the taking in of breath disturbs normal breathing. This observation alone should show that to teach the singer to take an abnormal breath before singing is teaching him to destroy the self control of breathing.

### The Breath in Speech

When infants are taught to speak it is not considered necessary that they be instructed to breathe in any par-



ticular manner before they are allowed to emit sounds—the teaching naturally and rightly is confined to the correct formation of those sounds. Neither do we consider it expedient to force breath into the voice when we speak, nor do we consciously increase the volume of breath.

What happens to the breath in speech? So far as we know, it is the same inspiration as that used in silence. We do not take in an abnormal amount of breath when we are about to speak, and yet that amount has to last a longer period of time than in silence. The fact is that in speech the action of sound produces a suspension of the normal breath. The conclusion therefore is forced upon us that the ordinary breath lasts during a longer time in speech than in silence, which demonstrates that it must have been under some sort of unconscious control. Now what was the factor that produced the suspension? It must be looked for in the very breaking of the silence, which leads us to the startling perception that the emission of sound causes suspension of breath! This being so, then the generally accepted idea that breath is the "cause" of sound falls ignominiously to the ground.

This idea has led people to think of and allude to the singing voice as though it were entirely different from the speaking voice, which is not so. There is only one, and the same voice must be used in both speech and song. The voice in singing is required to sustain fixed rates of vibration ranging over two or more octaves of sound, for longer or shorter periods of time, which rates of vibration and their duration are determined by the musical composer. In speech these same rates of vibration are not fixed; they are subject to the inflection characteristic of speech, and take place over a range of sound much more limited than in song.

#### Singing Requires a Suspended Breath

Suspension of the breath is required for a longer period in singing than in speaking, but if the normal breath can take care of itself in the one case, it can equally do so in the other. We saw that the emission of sound causes a normal breath to last for a longer period of time in speech than in silence, therefore we can but draw the conclusion that the more sustained is the sound, the longer time is the breath suspended. Here we have the factor that will control the breath without conscious attention from the singer. Just as long as sound can be sustained so long will the breath remain in suspension. This means that during singing the breath will furnish its own control, provided only that the breath taken be a normal one. All of which shows that it is not necessary to learn conscious breath control in order to sing.

#### The Breath Is the Support of the Voice

Now we come to the purpose for which a controlled breath is necessary in singing. Breath is the support of the voice. A support must naturally remain underneath the thing to be supported. For this reason it is of the utmost importance that the intake of breath before singing should not be greater than the retaining capacity of the air space. The relationship of the breath to the voice is analogous to that of water to a boat; a boat cannot fulfill its purpose unless there be water on which it may float. Both the boat and water are necessary to one another, and yet at the same time each is entirely distinct from the other.

To use breath as a supposed means of producing sound is flying in the face of the old adage which says that "you cannot eat your cake and have it too!" The intake at the beginning of each vocal phrase of an abnormal amount of breath that cannot remain below the voice swamps the tone with breath, thereby impairing its natural clear and carrying qualities, and leaves the voice insufficiently supported. The importance of a normal breath in singing is that it may provide its own automatic control and serve as a support to the voice, thereby leaving the attention of the singer free to render the song to the best of his musical and artistic abilities.

#### Purity of Tone

A greater improvement would be insured in our standard of singing if singers would study primarily the voice and its musical quality of tone, and secondly its support by the breath. The purity of vocal tone results from the absence of breath pressure in the voice, and the volume of that tone is determined by the firmness of the support accorded by the breath.

It is the reverse of this method of study which floods our concert halls with singers who produce a quantity of noise singularly lacking in beauty of quality and musical expression. This has led the general public to judge singers by the amount of voice displayed, rather than on the intrinsic merit of their singing. Take away the supposed necessity for an absorbed attention on the conscious control of breath, and the license claimed by singers to commit every conceivable musical outrage with impunity must also be withdrawn. Then, and then only, will the voice take its rightful place as the most beautiful of all instru-

ments for the interpretation of music. Then, and then only, will singers be musicians first and foremost, and fine voices a secondary consideration.

### REVIEW OF NEW MUSIC

ARTHUR P. SCHMIDT COMPANY,  
BOSTON

Mrs. H. H. A. Beach

"A Song of Liberty," originally published about sixteen years ago and now reissued with a little editing for use in these stirring times. It is broad and strong, with martial rhythm, and it sings well. This fine song, of course, does not depend on the present war spirit for its success, but it is eminently suitable just at present.

CARL FISCHER, NEW YORK

Carl E. Gardner

"The Military Drummer; a Manual on Drum Playing as Practiced in the United States Army and Navy, Including Drum Duties with Fife and Bugle." There is a very great deal of information and explanation packed away in this little volume, which is small enough to fit the pocket of the drummer in camp. Not a word is wasted on superfluities. As the author says, "Each subject has been boiled down." There is nothing to be omitted from such a book as this, and "all subjects, beats, exercises, calls and signals should be studied thoroughly." In this little volume of 102 pages all of the commonly used rhythms are thoroughly treated, "and with a little practical experience the student who has completed this method will find little difficulty in playing the average drum parts in the military band." Many musical examples accompany the texts. In fact, the book is a thorough combination of theory and practice in one.

LYON & HEALY, CHICAGO

Sturkow-Ryder

"The Messenger," a song, with words by Charles Towne, in which a melodramatic ballad of frenzied passion is illustrated by elaborate harmonies, declamatory recitatives, tremolo effects and a phrase of a Foster darky song. It has its place on recital programs.

G. SCHIRMER, NEW YORK

David Stanley Smith

"Rhapsody of St. Bernard," a sacred cantata, for chorus, semi-chorus, solos, and orchestra, to the Latin text by Bernardus Claravallensis, with an English translation by the composer. Both texts are available as they are printed one above the other and fitted to the music. The author of the Latin hymn was born in 1091 and died in 1153. His text, in whole and in part, has often been set to music by composers who wrote in the current styles of their periods. If the text had the consciousness to observe and contrast the various musical styles of the centuries through which it has endured it would see that the art of music has changed very much since the first composer set out to fit Gregorian chants to it several hundred years ago. St. Bernard de Clairvaux, as he is called in modern parlance, would be surprised to find that Latin, which was supposed to be permanent because it was the international language of all educated persons, had died a natural death and was now but the pastime of literary scholars. David Stanley Smith has done wisely in furnishing an English text which is singable and has literary merit as well. Frequently the English text has been plentifully supplied with extra syllables in order to fill out the notes required by the Latin. The Latin words "Dei filius," for instance, which mean "God's son," have to be spun out to "God's own blessed heir" to fit the fine syllables of the Latin. Had it not been for this handicap under which all translators of musical texts have to labor, David Stanley Smith might have made his English more concise. Otherwise it could hardly have been improved. The music is what might be called modern antique, if the term may be used without any derogatory sense. In style it is like the old church music with its simple imitations and plain contrapuntal effects. But before any of the movements get very far advanced the hand of the modern harmonist begins to leave its mark, and by the time the climax of the chorus is reached all the effects are of the nineteenth and twentieth centuries. If they were not so no conductor or choral society would take the trouble to study the work. No modern composer can by any possible chance write a work that is perfect in the old style and sincerely in the old musical church spirit.

David Stanley Smith has done right, therefore, in writing exactly as he has written. Every page of his new cantata shows the workmanship of a fine musician who knows his counterpoint. It is evident that the work has been deeply felt and that the composer has taken great care to

make his orchestration effective. From a modern point of view it is a recommendation to know that if St. Bernard de Clairvaux could hear the sensuous beauty of strings, harp, flutes, English horn, clarinets, horns, bassoons, and other rich and varied tones of the modern orchestra, he would be horrified at the secular and diabolical company into which his saintly Latin hymn had fallen.

The work contains twelve numbers and there are 164 pages in the vocal score. It is therefore fully long enough for half a program. It might do for the entire program of a moderately short entertainment.

### "PROBLEMS OF MUSICAL EDUCATION OF THE CHILD"

(Continued from page 35.)

scales have been analyzed at the piano and written out. A thorough study has been made of all the intervals, and there has been quite a bit of ear training. Some work of transposing melodies from one key into another has been done in addition to the memorizing of about twenty-five musical terms frequently found in first to fourth grade music. This in a measure shows the amount of material which could be studied in a systematic two years' course.

Whatever the final outcome of these pupils, with this great accumulation of musical knowledge, will mean in the shaping of their musical career, I am not in a position to prophesy, but I feel quite certain that even though they do not choose music as a life's work, they will, as amateurs, prove a much more valuable acquisition to the great and necessary army of concert goers than those of the past. After all, it is in this field of musical activity that the greatest work must be done, if this country in the future wishes to make a pretense at sincere musical appreciation and wholeheartedly support any artistic ventures that may present themselves.

#### A Problem Worthy of Serious Consideration

We have here a problem to absorb the attention of the greatest musical minds of the country. It is such a profound subject that mere adventurers seeking to put new systems on the market for the notoriety and money they can realize through it should not meddle with it, as they would only help to make matters worse. The one who wishes to solve only partially this problem should be thoroughly versed in every theoretical and analytical phase of music study, and then endeavor to surmount the greatest difficulty confronting the talented musician—that of being systematic. He must be able to co-ordinate all the material in hand, and then present it in a manner to appeal to the child mind.

Regularly one hears the complaint from our leading teachers who claim to teach advanced pupils exclusively, of how little real musical knowledge most of the students coming to them possess, and, consequently, shower imprecations on the earlier teachers for having neglected this fundamental training. However, they fail to realize that these same pupils are very shortly going out into the world to do the same thing they complain of. Why not round up these deficient ones, and in class, one hour each week, systematically go over such theoretical items as will serve to give the student a broader understanding of the analytical phases of music study, and to acquire a keener appreciation of the elements constituting great music? I know there are some who say they cannot be bothered with such trite things, but just the same, these trite things will continue to haunt them as long as matters are permitted to go on as they have in the past.

#### Requirements Other Than Musical

In conclusion, I would like to offer a few admonitory suggestions to the profession as to certain other duties which I sincerely believe they owe their pupils. In the first place, teachers should encourage a more extensive literary education with the rising generation, as well as some training in public speaking. In many of our communities people as yet need more preaching on the esthetic and educational value of music study than playing. Musicians should be able to write interesting argumentative papers on musical subjects and read them at public gatherings whenever the occasion presents itself. The inaptitude to public speaking has been, and is as yet, the greatest drawback to the musicians who within themselves feel destined to "live to teach," and not to "teach to live." Thus far the vast majority of them have failed to realize that in addition to the great educational good they could do, it would serve as one of the most effective sources of advertisement, with scarcely any pulling of the purse strings.

#### Teachers Should Keep Abreast of the Times

Then, too, I would encourage more reading of our musical periodicals. I have found through personal observation that the most wide awake teachers keep in touch with the latest educational reforms, and the numerous musical events reviewed in these publications. Whenever a musician becomes so self-centered or indifferent that he takes no further interest in what is going on in the world around him, and proceeds to teach and make money, he soon becomes a parasite, living off of the fat of the land and giving a negligible amount of real service in return.

#### MUSIC IN THIS NUMBER

"The Grail," by May Hartmann

May Hartmann is the wife of Colonel Carl F. Hartmann, U. S. Army, and first came into prominence as composer of a patriotic song which has met with great popularity, "Somewhere in France" (Schirmer, New York). The composition on the following page, "The Grail," is one of a cycle of "Songs of Love Unending," the poems of which are written by Kendall Banning. Mrs. Hartmann has caught the mystic atmosphere of the poem most effectively in her melodic line. From the technical standpoint, the song is not an easy one to sing. It demands a voice of extensive range on the part of the singer and the power of dramatic expression; but when well done, it is sure to score with an audience. It is dedicated to Mme. Frances Alda, the Metropolitan Opera soprano, has been used by her already and will be regularly on her concert programs next season.

## BEGINNING NEXT WEEK

"Lessons on Piano Masterpieces"

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The third of the series of practical piano lessons by Alberto Jonás—in four parts—will be published in the Musical Courier beginning with the issue of June 6, and will appear in the next three issues (June 13, 20 and 27) thereafter.

To be sure that you obtain copies of these issues, order them in advance from your newsdealer or music store, as the issues containing the first and second articles of the series were exhausted a few days after publication.

(Dedicated to Mme. Frances Alda)

# THE GRAIL

Words by Kendall Banning

From "Songs of Love Unending"

Music by May Hartmann

**Maestoso**

The musical score for "The Grail" is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked "Maestoso".

**System 1:** The piano accompaniment begins with a series of chords and a triplet of eighth notes in the right hand, and a triplet of eighth notes in the left hand. The vocal line has a whole rest.

**System 2:** The vocal line enters with the lyrics "The day - light dies;". The piano accompaniment continues with chords and a melodic line in the right hand.

**System 3:** The vocal line continues with the lyrics "But ev - er comes The dawn - ing;". The piano accompaniment features a melodic line in the right hand and chords in the left hand.

**System 4:** The vocal line concludes with the lyrics "The sing - ers". The piano accompaniment ends with a final chord in the right hand and a sustained chord in the left hand.



pass, — But still their songs — pre - vail. —

So love, Be lov - ed

shall be fore - ev - er death - less; The

wine is drunk, And Lo! I hold the Grail! —

*Adagio*

## OPINIONS OF THE PRESS

## Lazaro Thrills Ann Arbor Crowd

Hipolito Lazaro, tenor of the Metropolitan Opera Company, delighted Ann Arbor (Mich.) music lovers at the recent festival. Three press notices herewith reprinted show his unequivocal success:

A VOICE THAT MUST RANK WITH THE GREAT TENORS OF ALL TIMES

Lazaro, however, was a newcomer in these parts, but with a great reputation acquired with the Metropolitan Opera Company last season. In taxing arias from "L'Africaine," "La Favorita," and



HIPOLITO LAZARO (LEFT), THE NEW METROPOLITAN OPERA TENOR, and JAMES E. DEVOE (RIGHT), THE DETROIT CONCERT PROMOTER, Meet for the first time during the visit of Lazaro to Ann Arbor for the annual May Festival.

"La Gioconda," plus the irresistible, "Woman if fickle" from "Rigoletto," twice repeated, he revealed a voice that must rank with the great tenors of all times. Its texture is rich and warm, its powers equally distributed throughout its range and its emotional resources inherent in the qualities of its own timbres.—Ralph F. Holmes, Detroit Journal, May 16, 1918.

## LAZARO THRILLS FESTIVAL CROWD

SPANISH SINGER DELIGHTS ANN ARBOR MUSIC LOVERS IN GREAT ARIAS; HAS BEAUTIFUL TENOR

This young man has a beautiful tenor voice, beyond question, and he adds to his natural vocal gifts, temperament, dramatic and musical feeling and an intelligent training that results in a discriminating and authoritative use of his vocal powers. Warm tones of lovely color that graced their flight brilliantly or delicately to every corner of the hall marked Mr. Lazaro's singing of no less than six of the biggest arias beloved of grand opera tenors. The audience which crowded Hill Auditorium to the utmost, despite the fear that war conditions might have a baleful effect upon the attendance at this silver jubilee festival, simply lost its head over the new tenor who with every aria provided a new thrill and sensational opulence of high tones. The Chicago Orchestra under Conductor Stock played Senor Lazaro's accompaniments.—The Detroit Free Press, May 16, 1918.

## NEW SPANISH TENOR FEATURES FESTIVAL

This young tenor has spirit and dash. He sings with a fresh vigor that is delightful; his voice is of beautiful robust quality and superb range and excellent training. The artist's manner is very informal and he was received in high favor. No less than three big arias for regular numbers and three additional arias for encores were his offerings. The "La Donna e mobile" from "Rigoletto" drew such applause that it had to be repeated.—The Detroit News, May 16, 1918.

## Maryon Martin's Recital

On May 9, Maryon Martin gave a song recital at the Virginian Hotel, Lynchburg, Va., before an audience which very greatly appreciated her superior singing. She had to give many encores, as there was a large audience, and enthusiasm prevailed. Works by Secchi, Handel, Verdi, Massenet, Hahn, Chadwick, Huhn,

d'Hardelot, Chaminade, Johnson, and three songs dedicated to Miss Martin, by Beatrice Bunn, constituted her program. On May 17 she will have another "advanced students' recital," and May 23 the general recital takes place. Of her singing at the recital mentioned, the Lynchburg Daily News said:

MARYON MARTIN RECEIVES OVATION AT HER INITIAL APPEARANCE HERE

A song recital of exceptional beauty was that of Maryon Martin last evening at the Virginian Hotel, before a representative audience. The first group, old masters, showed wide range and dramatic ability, the entire program illustrates her flexible voice and accuracy of pitch. The second and fourth groups of modern songs were artistically interpreted, as were the delicate English sea songs of group three, these giving opportunity for interpretative expression, especially "Dawn." Possessing a splendid contralto voice, Miss Martin received quite an ovation in this her initial appearance before a Lynchburg audience.

## Lynn Likes Finnegan

John Finnegan, the tenor, recently sang classic songs by Schubert and others, Irish folksongs and songs by American composers in a concert at Lynn, Mass. Such phrases as "repeatedly encored," "deafening applause," "sang six encores," "distinctive number of concert," etc., appear frequently in the following press notices:

Mr. Finnegan's contributions to the program were p'entful, almost excessive; it was varied in selections, ranging from Rossini's "Cujus

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Animam" and Schubert's "Ave Maria" to Celtic folksongs, all of which were rendered in a pure, sweet, rich quality of voice. He was allotted four groups of songs, to which he added six others in encores. Mr. Finnegan is one of New York's famous church soloists. He is able to concentrate his faculties on the song of the moment, and to polish, broaden and perfect it. The Rossini and Schubert numbers glowed with tenderness, especially the Schubert number, and with its finish the singer struck deeply into the soul of every thrilled listener. It was in the Celtic songs that Mr. Finnegan was in the happiest or gravest mood, as the song demanded, and one felt with him as he sang. Through all, the voice of the soloist was in full control for sustained high notes, and even for the lower register, which does not respond to the tenor demand.—The Item, Lynn, Mass., March 4, 1918.

Cathedral tenor thrilled the concert crowd at the Strand. One little song was worth it all—it was a rare gem—the heart-appealing "Little Mother of Mine," by Burleigh, was easily the distinctive number at the concert. John Finnegan, celebrated tenor soloist of St. Patrick's Cathedral, New York, superbly interpreted the song, a song that brought back memories of childhood days, of the halcyon past when we bent at mother's knee. He sang it with a tenderness that gripped all; the lovely tones accentuated the lovely story told. In that one song alone, Mr. Finnegan showed his sterling worth as an artist. In the "Cujus Animam" Mr. Finnegan displayed to its fullness the resonant qualities of his commanding tenor voice. His next group of songs showed the adaptability of his voice to every call, "The Star" (Rogers), "Ave Maria" (Schubert), "I'll Sing The Songs of Araby" (Clay). Two encores were demanded before the audience would allow him a breathing spell. His last group were Irish songs. As encores he gave "The Next Market Day," "A Little Bit of Heaven" and the master number of his program, in the writer's opinion, "Little Mother of Mine."—Evening News, Lynn, Mass., March 4, 1918.

John Finnegan, tenor soloist of St. Patrick's Cathedral, New York, which church is famed for its magnificent choir and prominent soloists, won new fame and endeared himself to the hearts of an enthusiastic audience. His numbers were repeatedly encored, and

the little folksongs which he sang in acknowledgment of this applause were even more enthusiastically received. His first group were Irish songs, "The Green Hills of Ireland," "Ould Doctor Maginn" and "Kil'arney." With a sympathetic Irish voice, sweet and rich in tone, he thrilled the audience who sat in silent pleasure enjoying every note. The applause began before the last note died away. Mr. Finnegan next offered the "Cujus Animam," from Rossini's "Stabat Mater," which caused the audience to wish that they might hear this wonderful voice every Sunday. The applause that followed was deafening. He next offered three numbers which were short and gave the audience an opportunity to hear the wide variety of range of his wonderful voice. Schubert's "Ave Maria," clear and sweet, was delivered in his characteristic manner, his sympathetic Irish touch adding to the effect. His last group of Irish songs were even better received than his more classic offerings. For encores he sang two little Irish melodies which almost brought the large audience to its feet. These closed his part of a wonderful program which made for the tenor many new friends in Lynn.—Evening Telegram, Lynn, Mass., February 4, 1918.

## Helen de Witt Jacobs in Demand

Helen de Witt Jacobs, the young American concert violinist, appeared as soloist for the Naval Y. M. C. A. in Brooklyn on the evening of May 1.

The Brooklyn Times of May 2 speaks as follows of Miss Jacobs' playing:

Helen de Witt Jacobs, violinist, rendered classical and popular selections, accompanied by Marjorie E. Jones. The artist's efforts met with eager response throughout her various selections and she played with a sympathy showing a wide range of interpretation.

On May 10, Miss Jacobs played for the sailors on the steamer C. W. Morse. On May 10, she was soloist at the Tompkins Avenue Congregational Church, Brooklyn, and on May 24 appeared at the Marine Barracks, New York Navy Yard.

## Canadians Appreciate Paul Althouse

Paul Althouse gave a recital in Hamilton, Canada, May 9, at the Hamilton Conservatory of Music, under the di-



PAUL ALTHOUSE.

rection of Bruce Carey, with W. H. Hewlett as accompanist. There follow some press encomiums:

His voice is an instrument of tremendous power and marvelous flexibility. . . . He appeals to the very innermost senses.

The privileged ones who heard him will never forget.—Hamilton Daily Times, May 10.

It would indeed be difficult to overestimate the qualities of Mr. Althouse's voice. He brings to his songs the musical brilliance and the dramatic fervor of the highest schools of singing and the most artistic depths of feeling. There was a combined sweetness and volume which only makes itself apparent in a voice of this rare quality, and an excellence in that greatest barrier of the tenor, the middle register, which enables him to deliver a program em-

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"He Ranks with the Best."—Telegraph.

"Dambois Is the Master of the Cello."—Globe.

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## OPINIONS OF THE PRESS

bracing a wide scope of musical possibilities.—Hamilton Herald, May 10.

In the recital last evening, Mr. Althouse was at his best. His voice, a robust tenor of wide range and rare sweetness, is of deep, warm, rich quality, finely developed and under superb control. Backed always by perfect breathing and a physique adequate to all demands, this voice is poured forth in a flowing volume of beautiful tone, its gradations of ascent and descent forming a flawless legato. Though the dramatic climaxes of various songs were compelling in their fervid emotion, yet it was the purity and beauty of the mezzo voice which won unbounded admiration. Added to his gifts of voice and temperament, Mr. Althouse has also a singularly pure diction, a gift meaning much to the interpretative artist.—Hamilton Spectator, May 10.

## Mary Warfel, "an Unusual Harpist"

Mary Warfel, the American harpist, has returned to her home at Lancaster, Pa., to take a well earned rest after a busy and brilliant concert season. Most notable among her appearances were the following: September 27, 28, 29, Bangor, Me., and October 1, 2, 3, Portland, Me., with Galli-Curci, Margaret Wilson, Percy Grainger and others; October 6, January 16 and 17, Boston, Mass.; October 17, November 21, Newark, N. J.; December 2, Morristown, N. J., with Mme. Sundelius and Marion Green; December 21, Biltmore Morning Musicales, with Anna Case, Mischa Elman; December 28, New York City; January 4, private musicale, New York City; January 20, Baltimore, Md.; February 8, Cincinnati, Ohio; February 17, Columbus, Ohio; March 7, Scranton, Pa., with Martinelli; March 21, New London, Conn., with Allen McQuhae; April 4, Paterson, N. J., with McNamara, baritone; April 10, York, Pa., with Mabel Garrison; April 22 and 23, Altoona, Pa., with Zimbalist; April 20, Trenton, N. J.

Of her recital in Altoona with Zimbalist the press commented:

Zimbalist and Warfel proved a great combination at their joint recital at the Mishler Theatre last evening. All that had been said of them before their coming was not too much. They both were greeted with applause which was repeated at each performance. Encores were generously given and the concert ended with "The Star Spangled Banner" by harp, violin and piano, as a grand finale. Miss Warfel played the Zamara "Ballade de Concert" in a very musicianly manner, with warmth and refinement of style; with mastery of tonal effects.

So remarkable was the impression she made in Altoona that the Mirror paid her a striking tribute in its editorial column of April 23. To quote the Mirror:

## A VERY UNUSUAL ARTIST.

Mary Warfel, the harpist, is a very unusual artist. As a general rule great musicians, like great actors, are temperamental. Some are naturally so; others resort to camouflage, because they imagine that temperament is somehow intimately associated with ability.

Ask nine out of ten of them, or ninety-nine out of a hundred, to do something, and, quick as a flash, they will reply: "It's not in my contract." They are loath to do anything that is not set down in black and white, even to obliging with a requested encore.

But Miss Warfel does not belong to that class, and it gives her a distinction that is shared by very few. At the solicitation of Manager Mishler she came here a day in advance that she might appear with Antoinette in the woman's Liberty Loan drive. She also visited the Altoona High School and entertained the students. Everything she has been asked to do she has done so graciously that she has won a host of new admirers. Miss Warfel is a woman of charming personality, as well as a wonderful musician. That's why we say she is a very unusual artist.

Of her playing in Trenton, N. J., April 29, the State Gazette said:

Miss Warfel was an absolute feature in herself. It is not often that one is given the privilege of hearing a harpist in solo work, and, with a young woman of the charm and ability of Miss Warfel at the instrument, her appearance was made doubly enjoyable. A keen appreciation of music and exercising of intelligence in tonal work make her the clever artist that for several years she has been rated.

Miss Warfel's playing is notable for its breadth of tone. She plays with unaffected enthusiasm, poise of manner, and becomes the complete master of her instrument.

## "Namara's Voice Long Recognized as Beautiful"

Namara is a young singer who has, perhaps, come to enjoy greater favor this season than ever before. Although she has always possessed a naturally beautiful voice, it is only recently that her work has shown a tremendous improvement. Namara is a thorough musician, and that seems to be the keynote of her success.

Her first New York recital this season gained the unstinted approbation of the critics—one and all—and the second one, on April 26 at Aeolian Hall, was but a repetition of the first one's success. The following are some of her notices:

Most of the songs were designed to exhibit the individual merits of her voice, a voice that has improved enormously during the past year. Mme. Namara not only sang well, especially her Mozart and Debussy, but played herself some excellent piano accompaniments in such added numbers as Fourdrain's "Papillons"—S. Spaeth, Evening Mail.

## MME. NAMARA AMUSES WITH TOOTHACHE SONG

Humor at a song recital always is an extra ray of sunshine. Mme. Namara, lyric soprano, in her concert at Aeolian Hall last night sang a little song about a little French girl who told her mother she had a toothache. The piano accompaniment, played with every evidence of glee by Kurt Schindler, was entirely on one note, just as a toothache is usually all on one tooth. The girl's mother advised her to go and have it pulled out, but the daughter confessed that it was heartache, which baffled the mother's powers of anatomical advice. This song was "La Dent," by Rudolph Ganz. Mme. Namara, who wore a wonderful gown of clinging cloth of silver veiled by a complete cloud of tulle, sang a lively and varied program of songs in French and English, nearly all modern. Her splendid enunciation and her unflinching high notes were, as usual, a delight.—Herald.

Namara's voice sounded fresh and clear. Her animated and emotional style of singing is well known here.—Globe.

It is pelucid in quality. Her control of it steadily has improved until now there is little fault to find with its production. Her enunciation is distinct and her taste is admirable. She always is a lovely picture; last night, perhaps, she was more effectively gowned than ever.—Evening World.

It is very apparent that this soprano of a most beautiful voice finds the restrictions of the concert stage a bit annoying, and the impulse is ever with her to add the force of gesture and action to her work; yet last evening she kept well within the bounds of the recital artist. It is good to record that her work shows an increased artistry. Above all, she possesses the kind of personality that radiates charm. Last evening she was equally pleasing in some good French songs, and some rather indifferent English. Yet the best test of her artistic stature was manifested in a straightforward and interesting delivery of the aria, "Ganese al Fin," from Mozart's "Figaro."—Brooklyn Eagle.

Recently—on May 1—the soprano was one of the soloists in "Stabat Mater" and "Eve" at the Newark Festival. Of her work the Sunday Call wrote as follows:

In the title part of the oratorio "Eve" Newark heard a soprano who has rapidly advanced to the front rank of concert artists. . . . In private life this interesting singer is the wife of Guy Bolton, whose plays and musical comedies have broken all Broadway records in the past few seasons.

Namara's voice has long been recognized as a beautiful one, possessing perhaps the most individual natural quality to be heard on the concert stage, a bird-like note, surcharged with sentiment, and easily running the gamut of emotion. But it is only recently that this voice has begun to reveal its true powers, to clear away all interference and equalize its scale from top to bottom.

The singing of the new soprano was generally effective and when she released a top note it soared brilliantly above the volume of the chorus and orchestra in the background.

In her duets with Adam and the one real aria allowed her by Massenet Mme. Namara showed a thorough grasp of the oratorio style, even though her experience in that field has been limited, as she is by nature a dramatic singer. The charm of her appearance added to her success and during the intermission she was the center of a throng of admiring choristers.

Mme. Namara's clear, high soprano blended well with Miss Abbott's lower tones in their duet, and also took the lead in the unaccompanied quartet near the close.

## Margaret Abbott's Art Acclaimed

Margaret Abbott, the young contralto, who has been making a name for herself as an oratorio singer, having been engaged for numerous festival appearances, sang in Newark, N. J., on the second day of the festival, May 1. Her work received the following comment from Sigmund Spaeth, critic of the New York Evening Mail, who reported the festival for the Sunday Newark Call:

Margaret Abbott, a contralto of recent development, but obviously mature in training and experience, contributed some of the best singing of the evening to the "Stabat Mater." In her cavatina, she was obliged to spin out her phrases to inordinate lengths because of the deliberate tempo at which Conductor Wiske chose to take the music, yet her voice stood the test admirably and her breath supply never failed her. Miss Abbott is another singer wise enough to realize that freedom and ease, not physical effort, make for bigness of tone in large auditoriums, and her quiet control of exceptional resources allowed few musical values to escape her or her audience. That such a contralto is in constant demand for festivals and oratorio performances is proved by the steady stream of engagements that have come to Miss Abbott in her comparatively short career on the concert stage.

## Other papers said of the young singer's work:

Miss Abbott, contralto, sang in the "Stabat Mater." Her genuine contralto voice in the duet with Mme. Namara and in her solo "I Will Sing of Thy Great Mercy," made a profound impression upon her auditors, in many respects reminding her hearers of Mildred Potter, who appeared at a festival concert several years ago. Her voice is a contralto with the dark coloring that appeals to many music lovers. It is even in all of its registers and there is none of the disagreeable change of quality when passing from one register to another as may be observed in other contraltos that are heard from time to time.—Newark Ledger.

Miss Abbott, who made her local debut on this occasion, won a pronounced success by her singing of the "Fac ut Portem" air and her work in the concerted numbers. Her voice has a true contralto timbre; its tones are strong, flexible and mellow, and in her style of singing there is a certain nobility that impresses.—Newark News.

On April 19 Miss Abbott appeared in Pittsburgh, Pa., at the Apollo Club. Of her singing the Pittsburgh papers said:

Miss Abbott made a particularly favorable impression in her first number, the familiar aria, "Il Segreto per e Fe'ce," from "Lucrezia Borgia," which was sung with great brilliance. Her tone is of singularly musical quality, very flexible, of considerable power, and susceptible of fine dynamic effect. A charming French group in which "Purgatoire" commanded instant attention. The singer was repeatedly recalled.—Pittsburgh Dispatch.

Miss Abbott revealed a voice of admirable purity and warmth and of considerable power and range. Paladil's "Purgatoire" she sang with dramatic feeling. Of the songs in English, "Oh, Red Is the English Rose" showed her at her best. She was warmly received, and sang several encores.—Pittsburgh Post.

April 22 took the contralto to Minneapolis, where she was the soloist with the Apollo Club. The following are a few notices testifying to her success:

The soloist of the evening was Margaret Abbott, contralto. Miss Abbott has a voice of velvety sweetness, with an organ-like richness in her lower register. Miss Abbott is a valuable addition to our list of visiting artists.—Minneapolis Daily News.

The Apollo Club has introduced many delightful artists to the Minneapolis public. Last night's program was no exception, and the audience was given a rare treat in hearing Margaret Abbott, contralto. She is a thoroughly enjoyable artist, and her selections included some unusually interesting songs.—Minneapolis Tribune.

To its long list of enjoyable artists introduced in song recital, the club last night added the name of Margaret Abbott, who in her rich and sympathetic contralto contributed much to the artistic success of the concert.—Minneapolis Journal.

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## GOTHAM GOSSIP

Red Triangle Symphony Orchestra Concert—Harris  
Poems for Becker Songs—Patterson Summer Sessions—Ralph-Wood Pupils Sing—Brounoff  
Plays at Carnegie Hall—Warford Songs  
Constantly Used—Ziegler Gets Practical Results—Additional Artists for  
M. T. A.—Rechlin Pleases Chicago  
—W. C. T. U. Music Under  
Totten—Nitke in Hartford

Lesley Martin Pupils—Mazziotta Pupils Appear—Oscar  
J. Ehr Gott, Musical Director—Mattfeld Sings for  
Bronx Girls' Club—Liszt Followers' Club Meeting—Robert H. Terry Compositions Performed—S. A. Baldwin's "International" Programs

The last of a series of concerts by the Red Triangle Symphony Orchestra of the Central Y. M. C. A., Brooklyn, Carl J. Simonis, conductor, held at the Brooklyn Central Auditorium, May 22, attracted the usual large audience. The orchestra played works by Schubert, Jessel, Rossini, Balfe and Becucci with considerable expression. Lotta Madden, soprano, who is climbing into metropolitan importance, and Alvin E. Gillett, baritone, both of the Klibansky school, were the vocal soloists. They sang songs largely by American composers, and had to give encores. Vincent Rainer, violinist, and Arthur Gollnik, cellist, also appeared on the attractive program. Both are talented young artists. Mr. Simonis is to be congratulated on his very successful concerts.

### Harris Poems for Becker Songs

Gustave L. Becker has enriched his musical productions with four new compositions—"Prayer," "Wisdom," "Two Souls" and "Dear Heart, for Thee." A. Emma Harris, whom he terms a "poetess of the people," inspired him with her earnest and soul awakening words. The "Prayer" was rendered at the Elks New York Lodge No. 7, with Mr. Heermance at the organ. Under the Rev. Dr. Mortin, of Washington Heights, it was sung by the choir in Temple Gate of Hope. In "Wisdom" there is a Masonic idea, developed upon the ideal of God, with an awaking influence. "Two Souls" typifies the delightful experience of companionship. "Dear Heart, for Thee" is full of charm, embracing the human aspect. Mr. Becker, has composed beautiful music for each of these poems.

### Patterson Summer Sessions

Elizabeth Kelso Patterson will conduct summer sessions for pupils simultaneously at her New York studio and (during July and August) at Pine Grove Cottage, Woodstock, N. Y., spending a portion of each week in New York. A feature of the Patterson musical instruction is the comfortable home for young lady music and art students. The many opportunities for public appearances provided by Miss Patterson are an important feature. Chaperonage is always provided both in the city and during the summer term at Woodstock. Special rates are made for summer students, and references are required.

### Ralph-Wood Pupils Sing

Alice Ralph-Wood, soprano, whose vocal training was entirely under Carlos N. Sanchez, gave a musicale at which thirteen numbers were heard at the Apollo Auditorium, Brooklyn, May 21, with intermission for a collection for Armenian relief. Mrs. Wood has been teaching singing for four years with success, and a score of pupils of last winter took part in this affair. In the order of their appearance on the program, their names follow: Mildred Baker, Caroline F. Rottkamp, Bessie Bellois, Gertrude M. Laing, Mae Heffernan, Irene Franz, Elsie Stokes, Agnes E. Aubeck and Estelle H. Beebe. The closing feature of the program consisted of four songs sung by Mrs. Wood.

Mr. Sanchez's correspondence paper, with its two blue stars, shows that he has two sons in the service of the United States.

### Brounoff Plays at Carnegie Hall

At the international festival in Carnegie Hall, May 18, Platon Brounoff made a hit by playing his new work, "The Return of Israel to Palestine," and was compelled to play two encores—his nocturne in D, which is known all over the United States, and the Norwegian fantasia. He showed good tone and excellent technique. In September there will be an international festival in Madison Square Garden, when Brounoff will conduct his orchestral works.

### Warford Songs Constantly Used

Recent programs featuring Warford songs have been sent to the composer by the following artists: Florence Easton, Florence Otis, Edith Frank, Ruth Percy, Yvonne de Treville, Leon Rice, Edward Boyle, Harvey Hindemeyer, Harold Bonnell, Margaret Abbott and Tilla Gemunder. "Dream Song," "A Rhapsody" and "Earth Is Enough" are most frequently sung, all three meeting with success throughout the country.

### Ziegler Gets Practical Results

Anna E. Ziegler's Institute of Normal Singing, Metropolitan Opera House, New York, will include this summer a branch at Ashbury Park. Mrs. Ziegler produces practical results with her pupils. She asserts that all the graduates of the Ziegler Institute of Normal Singing can sing and teach successfully. Their singing is without affectation, nervousness or straining, and therefore is normal. The institute affords its students an enormous saving of time. After two years of uninterrupted study, it guarantees that the student will be fully equipped vocally to become self-supporting by means of the voice, and with two more years of repertory work and public experience, the talented student, when graduated, is competent to rank with the best in the profession, because all the studies necessary to make a capable singer (mental training, phys-

ical training, ear, rhythm, nerve control, the speaking voice, languages, piano accompaniment and harmony) are covered simultaneously with the cultivation of the singing voice. The Ziegler Institute, on account of its name for excellence in practical results, is approached at all times by organists and managers to supply singers. Opportunities are afforded the students at regular intervals to sing before audiences and classes, so as to give them experience before leaving the institute. Students of the teachers' course are given work in practical teaching under supervision.

### Additional Artists for M. T. A.

William Wheeler, as tenor with the Elsa Fischer Quartet, June 26; John Barnes Wells, as tenor with Macbeth and Brown at the final evening concert, June 27, and Inez Field Damon, supervisor of Music, Schenectady, N. Y., speaker at the public school conference, after Dr. Rix, June 25, with the subject "School Credit for Outside Music Study"—are the artists engaged, besides those previously named, to take part in the annual meeting of the New York State Music Teachers. All artists are Americans, and all the music on all programs is to be by Americans. This will be the first "all American" program given by the New York State M. T. A.

### Rechlin Pleases Chicago

Edward Rechlin, the New York organist, whose recent recital at Aeolian Hall was so successful, has appeared in many cities of the Middle West. Born in Cleveland, Ohio, thirty-odd years ago, he is a pupil of Guilman and Widor, and has a growing reputation. His improvisations are most unusual and show thorough training allied with unusual natural talent. When he played in Chicago, the Chicago Music News said:

His program gave ample opportunity to test the many and unique combinations of this splendid organ. He used no score and therefore gave his whole soul, thoughts and movements to the instrument and music at hand. Great were the results obtained, and we can easily say it was one of the best recitals heard in many a day.

### W. C. T. U. Music Under Totten

The twenty-third annual convention of the Woman's Christian Temperance Union of Richmond County took place at St. Paul's M. E. Church, Tottenville, S. I. Abbie Clarkson Totten, who lives in the town named after her ancestors, had charge of the music. Mme. Totten is an excellent singer and conductor, also playing the organ.

### Nitke in Hartford

Maurice Nitke was musical director and soloist for John Barrymore and Constance Collier in "Peter Ibbetson," one of the theatrical successes of last season. When he appeared in Hartford, Conn., a writer, "McHenry's Column," complained in print as follows:

What do you mean, Mr. Nitke, in doing your utmost to ruin such an excellent performance by arranging a line of incidental music which would and has done duty as a concert program and playing it with a breadth and virtuosity that attracts attention and compels applause. God and your flexible right wrist has given you a facility for producing tone values as pure and melodious as they are brilliant and your E string is as rich and vibrant as your G string—an unusual quality in a fiddler as I know and you do—but is that any reason why you should play so delightfully that your performance attracts attention not only from the actors but

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even prevents the candy boy from earning his living between the acts. I ask you as an artist and a gentleman, what right have you to play in a theatre orchestra anyway?

#### Lesley Martin Pupils

Lesley Martin has been established at the Metropolitan Opera House studios for a dozen years, and during this time has had under his vocal instruction singers who have attained national celebrity. These all speak of their teacher in terms of enthusiasm, frankly attributing their success to him. Nine of them are named below: Fiske O'Hara, Andrew Mack, Marion Weeks (star in vaudeville), Umberto Sacchetti (Metropolitan and Boston Opera companies), Sophie Barnard (New York Hippodrome), Maude Earl (in vaudeville), John Hendricks (New York Hippodrome), O. Manderini (now in opera) and Gertrude Hutcheson (Boston Opera).

#### Mazziotta Pupils Appear

Ralph H. Mazziotta gave a pupils' concert at Mount Vernon, N. Y., May 16, in which singers and pianists appeared. The program contained music by composers ranging from Beethoven to Mendelssohn, Chopin and MacDowell. In the order of their appearance on the program the names of the pupils follow: Lucille Mold, Anita Pugsley, Eva Adolphe, Lillian Stahl, Edward Harper, May Howland, Anne McKernan, Lillian Barabesi, Mrs. H. Norton, Madeline McCarthy, Gloria Fitch, Sylvia Newcorn and Lillian Paci.

#### Oscar J. Ehr Gott, Musical Director

Oscar J. Ehr Gott is musical director for the Wise Free Synagogue, Carnegie Hall, Homer Williams being the organist. Mr. Ehr Gott's long experience and large acquaintance with singers of America leads to superior musical programs at this synagogue.

#### Mattfeld Sings for Bronx Girls' Club

"Surprise Night" by the Upper Bronx Girls' Club, May 10, at Ebling's Casino, had on it some enjoyable features, the chief of which was the singing of Marie Mattfeld and Lucy Maeder, sopranos, of New Jersey. The Globe chorus, the United Singers of the Bronx and the dancing contest made up an enjoyable program.

#### Liszt Followers' Club Meeting

On May 22 a business meeting of the Liszt Followers' Club was held at the studio of John Biehm. This club is composed of students under the instruction of those who were themselves pupils of Liszt. Among the prominent members are Carl V. Lachmund, Arthur Friedheim, F. W. Riesberg, John Orth (Boston), etc.

#### Robert H. Terry Compositions Performed

Songs, piano pieces and violin numbers, all of them compositions by Robert Huntington Terry, were performed at a Youkers studio on May 13. The participants in the program were Jane Arctowska and William G. Schoonover, Jr., sopranos; Ellis E. Doyle and Roswell Weitzel, violinists. The composer was at the piano.

#### S. A. Baldwin's "International" Programs

Notwithstanding the recent proposal that Professor Baldwin discontinue playing German music at his organ recitals, City College, he continues to perform preludes, toccatas, fugues, etc., by old Father Bach, who died nearly two hundred years ago. As usual, each program contains one or more numbers by American organ composers. His three last recitals included works by the following: James H. Rogers, composer and organist, Cleveland; R. S. Stoughton, organist, Worcester; Felix Borowski, connected with Chicago Musical College; Lucien G. Chaffin, New York organist, and Roland Diggle, organist at Los Angeles.

#### Eddy Brown, an Enthusiastic Worker

In the recent Liberty Loan drive in New York there was no more enthusiastic worker than Eddy Brown. At various entertainments given to stir up enthusiasm, Mr. Brown and his fiddle were much in evidence. The violinist played at the 60th Regiment Armory, where over \$200,000 in bonds were subscribed for. An amusing incident occurred at this concert after the initial drive for subscriptions. There were numerous calls for Mr. Brown to play again. "Very well," he agreed, addressing the audience, "subscribe \$5,000 more, and I will." In five minutes the additional amount was raised, and the encore was given.

Now that his busy season is over, Mr. Brown is devoting much of his time to composition. He has recently completed a Hebrew melody and dance, which has been pronounced by Kreisler and others to be quite out of the ordinary, and a negro song, "Nobody Knows," based on an old darky melody. He has also made a musical setting for an old negro song entitled "Over There," which he discovered in a book picked up at a second-hand stall in Baltimore. The quaintness of the words may be judged by the first couplet:

"I wish I was a geese,  
I would live and die in peace."

Mr. Brown and his mother will spend the summer in Long Branch, N. J., where they have taken a cottage near the ocean. Loudon Charlton states that the violinist's bookings for next season give indication of an even more extended tour than that of this year's. The past week has seen two orchestral engagements closed—one with the Rochester Symphony Orchestra, and the other for appearances in Minneapolis and St. Paul with the Minneapolis Orchestra. The violinist's talking machine records have proved especially popular and an advantageous contract for a new series has been closed. The Cui "Oriental" and the Wieniawski concerto have been among the most popular of the works he has recorded.

#### Eleanor Spencer to Play Zucca Work

Eleanor Spencer, the pianist, will include Mana Zucca's "Poeme Heroique" on her programs for next season. It will be the first American composition she has placed on her program.

### WHERE THEY ARE TO BE

Althouse, Paul—Lockport, N. Y., May 30.  
Beddoe, Mabel—North Adams, Mass., May 31; Tarrytown, N. Y., June 4.  
De Gogorza, Emilio—Evanston, Ill., June 1.  
Galli-Curci—Evanston, Ill., June 1.  
Garrison, Mabel—Worcester Festival, Worcester, Mass., October 3 and 4.  
Hackett, Arthur—Wichita, Kan., May 31; Hutchinson, Kan., June 3; Davenport, Ia., June 5; Sioux City, Ia., June 7; Worcester Festival, Worcester, Mass., October 3 and 4.  
Hamlin, George—Worcester Festival, Worcester, Mass., October 2 and 3.  
Hart, Charles—Chapel Hill, N. C., July 10 and 11.  
Heyward, Lillian—New York City, June 1.  
Karle, Theo—Evanston, Ill., May 30.  
Langenhan, Christie—Elwood City, Pa., May 31; Cincinnati, Ohio, June 26.  
Minneapolis Symphony Orchestra—Evanston, Ill., June 4.  
Nash, Frances—Worcester Festival, Worcester, Mass., October 4.  
Raisa, Rosa—Bangor Festival, Bangor, Me., October 4; Portland, Me., October 8.  
Roberts, Emma—Worcester Festival, Worcester, Mass., October 3 and 4.  
Schofield, Edgar—Worcester, Mass., October 2.  
Snyder, Milton C.—Worcester, Mass., October 3.  
Sparkes, Lenora—Evanston, Ill., May 30.  
Tsanina—Evanston, Ill., June 1.  
Werrenrath, Reinald—North Shore Festival, Evanston, Ill., May 30.

#### De Luca Sleeps in Ballroom

When Giuseppe de Luca sang in Norfolk, Va., last week, for the Melody Club, the manager of the hotel reserved a large, beautiful, newly painted room for the celebrated baritone of the Metropolitan Opera Company. The fragrant odors of the fresh paint, however, were too much for Mr. de Luca and he sought another room only to find that the hotel was crowded. In despair, the manager offered to let him sleep in the ballroom, which was satisfactory to Mr. de Luca. Cots were accordingly pitched in the center of the shiny parquet floor.

Mr. de Luca has had an unusually busy Maytime, as from Norfolk he went to Toronto, where he sang with the Grand Opera Quartet, and from there to Ann Arbor to take part in the great festival there.

#### Adela Bowne-Kirby at Great Northern Concert

Adela Bowne-Kirby, soprano, was one of the artists to appear at the Sunday evening concert at the Great North-

ern Hotel, New York, on April 28. This was her second appearance within three weeks, and her reception was even more enthusiastic on this occasion than on the former one. She sang songs by Wolf-Ferrari, Monteverde, Tosti, Verdi, Mascagni, Nevin, etc.

#### About Warren Proctor

Warren Proctor, the young tenor of the Chicago Opera Association, who appeared recently at Carnegie Hall, New York, upon the same program with Theodore Roosevelt, has just completed several talking machine records. Mr. Proctor specializes in sacred songs, for which his pure lyric voice is particularly adapted; in fact, he is considered one of the most interesting of oratorio singers and has a large repertoire.

Warren Proctor was especially engaged last season by Mr. Campanini, for the role of Don Ottavio in "Don Giovanni" with Rosa Raisa, but owing to the lack of time for rehearsals, this opera was not given. It is hoped, however, that this will be included in next year's repertoire.

Julius Daiber, formerly connected with the Metropolitan and Chicago Opera companies, who has entered the concert field as manager, is now busily engaged in booking Warren Proctor's concert tour of 1918-19. Already he has booked Mr. Proctor with several symphony orchestras in the Middle West.

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[The Musical Courier Information Bureau is now beginning its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

**Composers of Jewish Origin**

"We have many arguments at the committee meetings of our musical club, and the other evening one of the most heated ones of the year was participated in. Some one made the broad statement there had never been a 'big' composer who was a Jew. This brought forth an opinion that all 'big' composers were Jews. The argument was a heated one, and there was such a diversity of opinion that in the end neither side was convinced! Nor was there a real agreement upon the religious beliefs of the various composers mentioned. Beethoven, Chopin, Bach, Meyerbeer, Liszt, Mozart, Rubinstein, Mendelssohn, Wagner were all under discussion, as well as many others. Reference to a musical dictionary gave the result that this subject had been carefully avoided in any biographical notes. Can you tell me whether there are any recognized composers who are of Jewish origin?"

Neither the biographical dictionaries nor the lives of composers are very illuminating upon the question of whether a composer is Jew or Gentile, and it is generally in the account of the funeral that the matter is settled, although sometimes a birth certificate is casually alluded to. Many people are inclined to think that because a name is foreign, especially if it is other than English or French, it must belong to the Hebrew race. Perhaps it may be said that there are fewer composers who are Jews; that the majority have been and are Gentiles, but that would be as far as any one could go in such an argument. Beethoven was a Catholic, so were Chopin and Bach. Meyerbeer was a Jew. Liszt and Mozart were Catholics, while Mendelssohn was Jewish, as was Moscheles. Among the ultra-moderns, Schönberg and Ornstein are Hebrews.

The argument for and against Wagner being a Jew raged for years, articles of great length being written upon the subject. In 1850, under the pseudonym of K. Friedegund, Richard Wagner contributed to Brendel's *Neue Zeitschrift für Musik* the famous essay, "Das Judenthum in der Musik." Quoting from the pamphlet "Was Richard Wagner a Jew?" by O. G. Sonneck, which was one of the papers read before the International Musical Society at their fifth annual meeting held at Ann Arbor, Mich., December 29, 1911, it is proved that "with an anti-semitism truly Saxon in its ferocity, he deprecated the Jewish influence in music." This essay was in 1869 again published with additions, but this time over Wagner's own signature. Mr. Sonneck continues: "Therewith he exploded a bomb which had been lying half buried, and for years he remained a marked man in powerful Jewish journalistic circles, until Wagner the genius triumphed over the enemies of Wagner the pamphleteer. Today all sensible Jews have forgotten and forgiven what from their standpoint they justly considered an unfair and ill tempered attack on the idealism of their race, but the animosity against the anti-semitic Wagner has by no means completely died out among the Jews."

This would seem to be a sound proof that Wagner was not a Jew, but the question does not yet appear to be settled, in spite of all the arguments pro and con. If it was after this essay was written that the subject of his birth was brought forward, it must have been a difficult condition for him to have met with equanimity.

If the Jewish composers are in the minority, what is the cause? It has been said they are not a creative race, but possess great executive talent, and it is an undisputed fact that many of the great musicians appearing before the public are Jews; they possess high abilities as instrumental artists and occupy a prominent and unique position. To quote again from the Sonneck pamphlet: "The Jews have so many geniuses to their credit in theology, philosophy, ethics, science, literature, music, philanthropy, even warfare, that they really do not need a Wagner to swell their ranks."

In this connection it may be interesting to recall the fact that the last century was prolific of composers, a list of sixty or more being easily written from memory, the complete list numbering much higher than that. It is a remarkable feature of that century that practically all of them are what may be called "great." Their works were acclaimed during their lives, and continue to be performed as "favorite compositions" up to the present time, with every prospect of remaining such for years to come. What will be the story of the present century?

While on this general subject, it may be worth while retelling the story about Brahms and Moszkowski which the Bystander related in his column some time ago. It is undoubtedly an apocryphal invention, "ma si non vero, è ben trovato." The tale says that Brahms, asked one day to write in an autograph album, produced the following: "Bach, Beethoven, Brahms—les autres sont crétins" (the others are fools). Moszkowski, visiting later at the same home and being asked to write in the album, inscribed this: "Moscheles, Mendelssohn, Moszkowski—les autres sont chrétiens" (the others are Christians).

It is hoped that readers of the MUSICAL COURIER will send in their views on the subject of the Jewish or non-Jewish origin of the recognized great composers.

**With Chicago or Metropolitan?**

"Can you inform me whether the tenor Crimi will be with the Chicago Opera Association or with the Metropolitan Opera Company next season? I heard he was to be in Chicago, then heard he was to be in New York, and would like to know."

The list of artists for the Metropolitan Opera Company for next season has not been announced up to the present time, but it is understood that Crimi is to be with the Metropolitan Opera Company, probably for only one-half of the season.

**Do Colleges Teach the Art of Accompanying?**

"I would like to know if there are any schools or colleges in the Middle West which make a specialty of teaching the art of accompanying. The city in which I live is comparatively small and the opportunity for playing as an accompanist or in orchestral work is rather limited. I do not care for teaching, and I believe that good accompanists are in demand, but I do not know quite how to go about it to develop myself along this line. I can read fifth and sixth grade music at sight, but I realize that this is not the requirement for this line of work. If you can furnish the names and addresses of any schools such as the above, or any other information which will help me, I shall appreciate it very much."

It does not seem as if there are any schools or colleges who would teach the art of accompanying, that is, just that special art. Of course, in large music schools or colleges where piano is taught or made a specialty, a pupil might have the opportunity to play accompaniments for other pupils, but today an accompanist is also generally capa-

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ble of playing solos acceptable for the public. Therefore, the first and most essential requisite for a successful accompanist is that the training shall have brought the pupil to a point of having a thorough technical knowledge of the piano that enables him or her to play any music however difficult, reading many times "at sight." Accompaniments for modern songs are often difficult and intricate pieces of music. If you are studying piano, you must continue studying and practising until you are first of all a good pianist, then you will be fitted to try accompanying. But that seems to be an art that cannot be acquired until hard work has overcome technical difficulties; after that you must learn to adapt yourself to the soloist, an accomplishment that requires genuine musicianship.

#### What Has She Composed?

"You would oblige me very much by informing me as to the names of other compositions by Dagmar de C. Rybner, the composer of 'Pierrot,' which is on so many concert programs. Is she a pianist or a singer, and does she teach composition? Does she live in New York?"

Miss Rybner is a pianist, and has played at the Metropolitan Opera House in concerts the past year. She lives in New York, but does not teach. She could be addressed care of her father, Prof. Cornelius Rybner, Columbia University, New York City. She has composed some songs which are published by G. Schirmer; they are "A Lost Love," "Love's Question" and "The White Rose."

#### Wants Cello Teacher

"Being a constant reader of your most interesting journal, I am asking you for some information. I am a girl of nineteen and have studied cello for four years. I have already played twice with the McGill Orchestra in Montreal, playing the Saint-Saëns concerto and the Jadassohn concerto, and am quite advanced. I should want to go to New York for lessons. Could you let me know if Popper is still teaching? If not, would you be so kind as to tell me who is the next best cello teacher?"

You will find the names of several excellent cello teachers in the MUSICAL COURIER, with addresses. Popper has been dead for some years.

#### After the War

"I. I am twenty-one and play the piano by ear. I do not know one note from another. My fingers are in splendid condition and I am told I have a technique that is inclined to be a professional touch. I can transpose and have composed several pieces, but being unable to write them down, have entirely forgotten them. Do you consider it worth while, at my age, as soon as this war is over, to take up the study of piano for a career as concert pianist and composer?"

"2. I desire to learn either clarinet or saxophone so I may join an army band. I will have about two months in which to learn. What teacher or institute in New York could you suggest for this? Do you think it is possible to become sufficiently grounded in this to get into an army band? I am musically inclined to a great degree."

In answer to your first question, you would of course have to learn notes if you intended becoming a concert pianist, but it would take you several years to acquire a sufficient proficiency to be able to play in public—four, five, or more years. The serious study of the piano should have begun some years since. Playing by ear is never "correct playing." It is usually a hindrance for a pupil to have this faculty, as the right notes are skipped over and the music not performed as written.

Two months seems hardly a sufficient time to learn any instrument properly, but you might learn sufficient to go on practising by yourself. The saxophone is perhaps easier than the clarinet. All the music schools and conservatories teach the instruments used in orchestras, and you will find names and addresses of the leading ones in the columns of the MUSICAL COURIER.

#### Soloist in Motion Pictures

"Will you kindly tell me whether you think me qualified to hold a position as pianist in a small motion picture theatre in Chicago? I intend to be a concert pianist, but I must earn my living and musical education. I have studied with an excellent teacher for about three years. She is a teacher of the Leschetizky principles and an experienced motion picture pianist. My greatest fault is difficulty in memorizing, and I have a repertory of only thirty or forty pieces. My "pieces" are good music and I have never played popular music, but I find that I can read fairly well the song bits played at the theatres in this town. I have had a little experience in accompanying a violinist from a local orchestra, but not publicly. Can you tell me how to secure employment? Also, how to join musicians' union?"

Your teacher would seem to be the best judge of your qualifications for taking a position, and she would also know whether it is necessary to memorize many pieces. You seem to have a good list of music, to which of course you could add constantly. The requirements of motion picture theatres appear to be to have a large variety of pieces that fit in with whatever is being shown on the screen. To obtain a position you would have to apply to the managers of the theatres. Also you would have to go to the local musicians' union and make application in order to become a member, for which they would undoubtedly furnish you the requisite information. You would obtain from the union all the details of work required, salaries paid, etc. The requirements for the Chicago theatres are probably the same as for any others of the same class.

#### Martinelli in "Stabat Mater"

It was a particular pleasure for Giovanni Martinelli, the celebrated tenor of the Metropolitan Opera, to sing at the recent Cincinnati Festival, the tenor role of Rossini's "Stabat Mater," for it was in this role that he made his concert debut in Milan, Italy, some eight years ago. Mr. Martinelli made a special trip from Montreal, Canada, to sing on Italian Day in Washington, during the great Red Cross drive week there, commencing May 20.

## DETROIT TRIUMPHANT ABOUT GABRILOWITSCH

Michigan Metropolis Exults at Orchestral Possibilities  
Under Its New Conductor—Recent Concerts

Detroit, Mich., May 18, 1918.

Detroit's music lovers are jubilant over the announcement that the Detroit Symphony Society has engaged Ossip Gabrilowitsch as conductor of the orchestra. It is hoped that the time is not far distant when Detroit will attain as great prominence musically as she has commercially, and a long step in that direction will be taken when she has a fine orchestra.

Tuesday evening, May 7, the ladies of the Detroit Commandery gave a concert at the Hotel Statler for the benefit of the French and American wounded. A program of unusual excellence was presented and a goodly sum realized for the fund. The program was given by Mrs. Leslie Lamborn, coloratura soprano; William Kerr, baritone; William Graefing King, concertmaster of the Detroit Symphony Orchestra, and a triple trio of ladies' voices from the Tuesday Musicales, with Marjorie Cleland Deyo, Margaret Mannebach and Minnie Caldwell Mitchell as accompanists. Mrs. Lamborn sang a group of songs, "The Little Gray Dove," Saar; "Slumber Song," Gretchaninoff, and "That's the World in June," Spross; also Ophelia's Mad Scene from "Hamlet." Mrs. Kerr's offering was a group of MacDowell's songs and "Comme une pale fleur," from Hamlet. A Mozart duet, "La ci darem la mano," was sung by Mrs. Lamborn and Mr. Kerr. Mr. King played the adagio by Bruch, rondino by Beethoven, and Kreisler's "Caprice Chinois." The triple trio, under the direction of Jennie M. Stoddard, sang Mabel Daniels' Spring Cycle, containing "The Awakening," "Apple Blossoms," "The West Wind and the May" and "Spring Heralds." They closed the program with "Spring Song," Weil, and two Elgar part songs, "The Snow" and "Fly, Singing Bird, Fly." The violin obligatos for the last group were played by Theodosia Eldridge and Janet Ives.

Sunday afternoon, May 12, that eminent baritone, Charles W. Clark, of Chicago, gave a delightful recital in the Garrick Theatre. The concert was one of the series that Mr. Clark is giving for the benefit of the fatherless children of France. Mr. Clark is a most satisfactory artist, in that he possesses not only fine interpretative ability, but the understanding of making a well balanced program of things which are very much worth while and which are

not heard at every recital. Debussy, Hoffman, Borodin, Brahms and Lucy Ware Hubbard were among the composers represented. Gordon Campbell, at the piano, added much to the pleasure of the afternoon. J. M. S.

#### St. Mark's M. E. Church Choir Concert

The St. Mark's M. E. choir gave a concert at Carnegie Hall, New York, on Monday evening, May 20. Hadley's cantata, "The Nightingale and the Rose," for soprano solo and women's voices, opened the program. A group of three numbers—"I'll Sing Thee Songs of Araby," Clay; duet, "My Dear One," Gabusis, and trio from Verdi's "Attila"—constituted the second group. The first was sung by Henry Williams, tenor; the second, by Ethel O. Clarke, soprano, and Willie M. Rains, contralto; and the third, by Mrs. H. King Reaves, soprano; George D. Hernandez, tenor, and George W. Taylor, baritone. Two spirituals, "Go Down, Moses," and "Don't Get Weary," were given by Daniel Mason, basso; Minnie Brown, soprano; Mrs. Conrad Low, contralto, and the St. Mark's M. E. choir. The program concluded with S. Coleridge-Taylor's "Hiawatha's Wedding Feast," for tenor solo and chorus, Charles H. Waters singing the solo part effectively.

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Chicago Musical College, June 24th to July 28th (five weeks).Address L. LILLY, Secretary 6 East 81st Street, New York  
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**Albany, N. Y.**—The first appearance of the Albany Choral Society at Harmanus Bleecker Hall was at the presentation of Gaul's cantata, "The Ten Virgins," Fred W. Kerner conducting. A large and appreciative audience was on hand, including 1,000 associate members of the society. The program opened with "The Star Spangled Banner," by the orchestra of forty pieces, the rear curtain being raised to disclose the Stars and Stripes. The cantata soloists, Mrs. J. Malcolm Angus and Mrs. Christian T. Martin, sopranos; Mrs. Fred W. Kerner and Mrs. W. D. K. Wright, contraltos; Frederick J. Maples, tenor, and C. Bertrand Race, baritone, were all in good voice, and their numbers as well as those of the chorus were well sung. The work of the second sopranos in the trio, "Come and Let Us Walk in the Light," was excellent, the tone being round and full. The chorus, "The Wicked Are Like a Troubled Sea," was another fine piece of chorus work, Conductor Kerner guiding his singers with skill. The orchestra was at all times in splendid accord with the vocalists, and gave admirable support in both solo and chorus work. Others who participated were Leah I. Abrams, harpist, and Jacob Nelson, flutist. Mrs. Angus sang "Sun of My Soul" and "Wisdom Crieth" with fine effect. Mrs. Kerner was at her best in "Thou Art the Guide of Our Youth," and Mr. Maples displayed a rich tenor voice in "Thy Kingdom Come." To Mr. Race fell the part of the narrator and several fine solos, including "How Long, O Heavenly Bridegroom," given in good voice and with clarity of diction. At the conclusion of the program Mr. Kerner announced that next season the society would offer varied programs. William Eck is president of the society. Floyd Howard Walter, conductor of the Leland Symphony Orchestra, has gone to Washington, having entered the service as a student in the medical x-ray department. His successor is Carl Miller, a well known violinist. Lydia M. Stevens, pianist, and Julia M. Verch, violinist, gave a recital at Guildland recently. An interesting program was given at a concert at the Calvary Evangelical Church, those participating being Katherine M. Wentrick, soprano; Margaret C. Reinemann, contralto; Jeanette M. Reller, soprano; Julia M. Verch, violinist, and Godfrey J. Smith, baritone. The Monday Musical Club appeared in the war chest parade. The club also had a float, beautifully decorated. An interesting incident in connection with the parade was the enthusiasm with which the song "There's a Long, Long Trail" was received. The Monday Musical Club was directly preceded by the Journal Boys' Band, which played the Zo Elliott song as the musical unit reached the capitol, where the club musical conductor, Dr. Frank Sill Rogers, was stationed. Dr. Rogers and his group applauded vigorously, as he had trained the club chorus in the number for the recent concert. Pupils of Alice McEnany appeared recently in piano recital. Many people from this city attended the performance of Cole-ridge-Taylor's "Hiawatha," which was given in Schenectady. Alfred Hallam conducted the Schenectady Festival chorus and the orchestra. The soloists were Meta Schumann, Orville Harrold and Hartridge Whipp, all well known artists.

**Boston, Mass.**—(See letter on another page.)**Chicago, Ill.**—(See letter on another page.)**Cincinnati, Ohio.**—(See letter on another page.)

**Columbia, S. C.**—A students' recital was given on April 1 at the Columbia College Conservatory of Music, Dr. G. T. Pugh, president, and Prof. Frank M. Church, director. The program was comprised of sixteen numbers, and those who participated were: Miriam Bean, Eddie Sweet, Carrie Sawyer, Isabel Ferguson, Mary Lou Crook, Dorris Kohn, Alline Bethea, Elizabeth Sellers, Gladys Hiers, Grace Stroman, Sarah Carter, Ruth Cray, Inez Rushton, Louise Harrison, Allene Kaiser, Nan Edwards, Eoline Taylor and Mattie Timmons. Another event of interest at the conservatory was the graduating recital which was given on April 22. The program was rendered by Nan Edwards, of Mullins, and Gladys Sauls, of Hot Springs, Ark., both of whom are pianists. They were assisted by Gracie Sanders, violinist; Sarah Carter, soprano; Amabel Neeley, reader, and Sadie Harter, accompanist. A second graduating recital was given on April 29 by Gracie Sanders, of Georgetown, and Floye Woodham, of Bishopville, pianists, assisted by Gladys Sauls, soprano; Marguerite Jones, reader; Prof. Frank M. Church, pianist; Gracie Sanders, Eleanor May, Blanche Amaker and Addie Ruth Sawyer, violin ensemble, with Miss Ober directing and Sadie Harter, accompanist. On June 3 the annual concert of the college will take place, and compositions by Friml, Paderewski, Torjussen, Chadwick, Sinding, Leschetizky, Wilson, Jeffery, Liszt, Papini, Rachmaninoff, Crosse, Luckstone, Michaelis, Raff, Chopin, Mendelssohn, Boccherini, Rubinstein and Gounod will be performed.

**Columbus, Ohio.**—At the annual meeting of the Women's Music Club, held Tuesday afternoon, May 14, the following officers were re-elected: Mrs. Harry Hutton McMahon, president; Mrs. Andrew Timberman, Mrs. Anzor Sharp, Mrs. William C. Graham, vice-presidents, and Mrs. Edward E. Fisher, secretary-treasurer. Florence Easton, Paul Althouse, Jacques Thibaud, Gabrielle Gills, Philharmonic Orchestra, New York Symphony Orchestra, Mischa Levitski, Max Rosen, Riccardo Stracciari and Ethel Leginska are among the attractions announced for the club course next season. After a short talk by Cecil Fanning, who was the club's guest, \$100 was subscribed toward establishing a community chorus. Mr. Fanning outlined the plan, and suggested that the Music Club head the list of subscriptions. At the close of the meeting Mr. Fanning sang for the members.

**Dallas, Tex.**—(See letter on another page.)**Detroit, Mich.**—(See letter on another page.)

**Jackson, Miss.**—A recital of interest was given on May 14 at Bellhaven College, Rev. Dr. W. H. Frazier, president, by Ruth Sanders, violinist, assisted by Mrs. D. W. Buffkin, pianist. The first movement of Beethoven's sonata for violin and piano, op. 12, opened the program, played by Miss Sanders, with Sue Sims at the piano. The violinist's solos included the always pleasing Beethoven-Kreisler rondino, Massenet's "Thais" intermezzo, MacDowell's "To a Wild Rose," Charles de Bériot's "Scene de Ballet," etc. The program alternated with groups of violin and piano selections, the latter instrument being played by Mrs. Buffkin, who presented compositions by Beethoven, Liszt, Moscheles, Moszkowski, etc. Miss Sanders is studying the violin under the direction of Robert C. Pitard, while Mrs. Buffkin is a pupil of Mr. Pitard and Miss Coffee. The accompaniments of the evening were played by Sue Sims and Hazel Chisholm, the latter a pupil of Miss Werneke.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Louisville, Ky.**—The Myrna Sharlow concert on May 2 was an interesting event, both musically and socially. Miss Sharlow sang in the assembly room of the Warren Memorial Church, Mrs. Newton Crawford accompanying her. Her program included "The Crying of Water," Campbell-Tipton; "Swing Low, Sweet Chariot," Burleigh; "To a Messenger," La Forge, etc. Her voice was never more enjoyed, and the fact that the concert was for the benefit of war activities attracted a large audience. The program was preceded by three numbers played by the band of the 307th Engineers, and there were several piano selections played by Alfred Calzin. With the proceeds of the concert Miss Sharlow bought a victrola, which she presented to the base hospital at Camp Zachary Taylor. Hans Kindler, cellist, and Frances Potter Allen, pianist, gave a concert at the Y. M. H. A. recently. Mr. Kindler is a player who exhibits imagination and poetical feeling in his work, and the concert was greatly enjoyed. Mrs. Allen played the accompaniments and also the Schumann "Kreisleriana." On May 11 a concert was given in Y. M. C. A. Hall, No. 157, at Camp Zachary Taylor. Those who participated were Alma B. Cook, Mrs. Robert Lawrence, Katharine Whipple Dobbs and Agnew Demarest. Mrs. Lawrence's singing of "There's a Long, Long Trail," Elliott, and "The Magic of Your Eyes," Arthur Penn, was especially enjoyed, the soldiers joining heartily in the chorus of the former. At the May meeting of the Louisville Music Teachers' Association, Victor Rudolf was elected president; Mrs. J. B. Speed, vice-president; Louise Hollis, secretary, and William E. Conen, treasurer. Clement Stapleford, who has been president of the association ever since its organization ten years ago, resigned on account of removal from the city. He was unanimously elected an honorary life member of the association.

**Miami, Fla.**—Robert L. Zoll, music instructor in the public schools, together with the High School Treble Clef Club, gave an evening of song in Y. M. C. A. Hut, Dinner Key, on May 8. Classical music was enjoyed, as well as many of the patriotic songs that the soldiers love so well. The same artists who participated in this affair also sang for the boys of the marine station on the following evening. At the First Christian Church, Mrs. William Jennings Bryan's new composition, "The Ratification Rally," was given at the service lecture meeting held by Mrs. Bryan and Mecca Marie Varney. On May 10, in front of the Second Street School, for its annual May Day, that institution gave its Maypole and folk dances for the benefit of the Red Cross. Elizabeth Price was the winner in the scale contest given for the members of the children's department of the Miami Music Club. Besides the demonstrations in scales, in which each performer took part, the program embraced "Technical Demonstration," from Hanon's daily exercises, Marjory Powers; "Star Performer," Gurlitt, Velma Putnam; "Sunbeam Waltz," Potter, and a French recitation, "Bonne nuit," Beatrice Webb; "Pixie's Good Night," Brown, Elizabeth Price; "Glow Worm," Linke, Marjorie Powers, and "Hark, Hark, the Lark," Schubert, George Lane. Louise Jackson, a former pupil of Barcellos de Braga, had charge of the program in the absence of the director of the club, Mrs. L. B. Safford. The annual reception for the choir of the White Temple, most of whom are volunteers, was held on May 10 in connection with Shelley's cantata, "Soul Triumphant," rendered by the choir. After refreshments were served, W. F. Miller, of the music committee, told of the pride felt in the singers. Others who spoke were J. I. Conklin, Rev. R. N. Merrill and Charles F. Cushman, the music director. The second community sing of the season was given at the Royal Palm Park on May 12. The singing was led by Robert Louis Zoll, chairman of the music committee of the Miami War Service Board. Mr. and Mrs. J. Alec Riach, who sang a duet, and a quartet by a mixed "four" from the White Temple choir added to the enjoyment of the afternoon. "Mother's Day" was celebrated in the Presbyterian Church by having the marines from the Marine Air Station in the choir loft, the overflow filling the pulpit steps. Mrs. Nisbet, wife of the assistant pastor, sang an appropriate solo. On May 13 Leona Dreisbach and her pupils were heard in a recital for the benefit of the Philathea class of the Baptist Sunday school. The Young People's class of the White Temple gave a benefit for the enlisted men of the two air schools. All who attended the affair were asked to carry instruments of music upon a barge ride. The soldiers from both camps were conveyed in automobiles to the shore and were given a most enjoyable time. Hamilton Hopkins sang two songs at the celebration given in honor of the twenty-ninth birthday of the Epworth League of Trinity Church. Anton F. Koener accompanied him on the organ. "There's a Long, Long Trail," Elliott, which John McCormack sings so beautifully, is also being sung at concerts by many Miami musicians. "The Magic of Your Eyes," Penn, is also meeting



with considerable favor.—Barcellos de Braga, the Brazilian pianist, left for Washington, D. C., in order to fill an engagement for the benefit of the Red Cross.

**New Bedford, Mass.**—Sunday evening, May 19, Le Cercle Gounod, the only singing organization of New Bedford, gave its last regular concert of the season, with Louise Homer as the soloist. The chorus sang Gericke's "Chorus of Homage," Henschel's "Morning Hymn," Nevlin's "Wynken, Blynken and Nod" (for female voices), Gounod's "By Babylon's Wave" and the "Soldier's Chorus" from "Faust." Mme. Homer's voice was in the best of condition, and she sang with great beauty of tone. She contributed twelve numbers to the program, and four encores. The orchestra gave splendid renditions of the andante cantabile from Tchaikowsky's string quartet and a prelude by Jarnefeldt. On Sunday evening, June 2, this same organization will celebrate the one hundredth anniversary of the birth of Gounod by giving a program taken from his works. Clifton Wood will be the soloist.—Orcha Halprin, a New Bedford boy, is now studying the violin under Leopold Auer. He will go to Lake George, N. Y., with the great violinist for his summer vacation.—The pupils of Alice Taylor will give a piano recital at the Gambrel studio tomorrow evening, May 31. From now on until the end of June pupils' recitals will follow each other in rapid succession.

**New Hartford, Conn.**—The New Hartford Chorus, one of the children of the Litchfield Choral Union, gave its third annual concert on May 14 in the Town Hall, under the leadership of William B. Perry, Jr. The "Creation" was sung in a highly commendable manner. Harriet Day Parsons, as Gabriel, sang with ease and charm. The performance of Roy Williams Steele, tenor, as Uriel, would have been superb had he modulated his tones a little more in places. Walter Greene, bass, who sang the part of Raphael, has a sympathetic voice, which he used with skill. The Boston Festival Orchestral Club gave the chorus satisfactory support. Both chorus and soloist, Miss Parsons, entered into the dramatic spirit of the "Gallia," which was given as a finish to the evening's program.

**New Orleans, La.**—The Philharmonic Society closed its season with a splendid concert by the Trio de Lutece. Messrs. Barrere, Salcedo and Kefer, who constitute the organization, were well received by a large audience. At a meeting of the board of directors of the society held recently the following officers were elected: President, Corinne Mayer; vice-presidents, Mrs. Mark Kaiser, Mrs. Philip Werlein and Blanche McCoard; secretary-treasurer, Mrs. I. L. Lyons, Jr. The following committees were appointed to serve for 1918-19: Junior philharmonic, Mrs. R. E. de Buys, chairman, Miss McCoard, vice-chairman; altruistic, Violet Hart, chairman, Mrs. I. L. Lyons, Jr., Mrs. Joseph Conn; lecture recitals in public schools, Mary Conway, chairman, Mrs. M. V. Molony, vice-chairman; membership Mrs. Mark Kaiser, chairman, Mrs. I. H. Stauffer, vice-chairman; publicity, Mrs. J. A. Tuttle, chairman, Mrs. Joseph Conn, Violet Hart; scholarship, Mrs. J. K. Newman, chairman, Mrs. Mark Kaiser, vice-chairman, and Mrs. Philip Werlein.—The New Orleans Music Teachers' Association held its annual meeting on May 11 at the Hotel Grunewald, Mary Conway, vice-president, presiding in the absence of Florence Huberwald. All reports showed good work accomplished during the past year, notably that done by the library committee, which has succeeded in perfecting arrangements whereby responsible parties throughout the State of Louisiana can borrow music from the Carnegie Public Library and retain it for thirty days. All applications must be made to the chairman of the library committee, Blanche McCoard, 6317 Marquette place, New Orleans, La. An application has been received from Mansfield, La., and the music sent. After the disposal of necessary business the election of officers proceeded. Florence Huberwald was unanimously elected to a second term of leadership as president of the association. Anita G. Roeschneider and Fred C. Font were elected vice-presidents, Alice Mailhes, secretary, and Mrs. L. E. Toomey, treasurer. The last meeting for the season will be held on the second Saturday in June.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Philadelphia, Pa.**—(See letter on another page.)

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**St. John, N. B.**—The Misses Lugin's concert, held in the Germain Street Institute on May 16, was one of unusual interest, due to the first appearance in St. John of Marion Elizabeth McKnight, soprano, of Lowell, Mass. Appearing with Miss McKnight were Guy Holly Taylor, tenor, and John Bayard Currie, pianist and accompanist. Miss McKnight, who has studied exclusively in the United States, has a voice of unusual quality which she uses artistically. She has much temperament and a charming personality. Her numbers were varied, extending from Puccini's "Prayer," from "Tosca," to "Fairy Pipes," by Brewer. Especially appealing was the "Cradle Song" of Kreisler's, and Woodman's "An Open Secret" was full of joyousness and spring. In a group of Scotch songs she was most pleasing, the dialect being exceptionally good. Mr. Taylor, who has a big robust tenor voice of excellent quality, sang with dramatic force and fine interpretation Verdi's "Celeste Aida." In his lesser numbers he showed equally fine interpretation, being especially happy in the song "Why Hurr, Little River," by Novello. The tenor was in New York preparing for operatic work when war was declared, but in order to serve his country he returned to Canada, leaving his work unfinished. Mr. Currie, who has received his musical education in Boston, is a musician of no mean ability. His playing is finished and artistic and showed to good advantage in the intermezzo and allegro from Schumann's "Vienna Carnival" and an andante and allegro of Coleridge-Taylor's. Mr. Currie played two charming compositions of his own, "Dance Oriental" and waltz in E flat, both of which were well received. His work as accompanist was particularly good. In that line of work he has exceptional talent.

**San Antonio, Tex.**—April 23, a program was given by members of the Tuesday Musical Club, assisted by Howard Elliott, reader, and Mr. Owen, pianist, of the Army

Y. M. C. A., and Herbert Wall, baritone, of Camp Travis, who were guests. The members were Edna Schelbi, soprano; Lillian Hughes, violinist; Mme. V. Colombali d'Acugna, contralto; Bertha Berliner, soprano; Antonia Font-Howe, harpist (a guest), and Cara Franklin, who read a paper on the subject, "The Influence of Nature and Environments on the Composer." The program was in charge of Bertha Berliner.—Wednesday, April 24, the Tuesday Musical Auxiliary Chorus, Julien Paul Blitz, director, and Mrs. Edward Sachs, accompanist, gave a program for the convalescent soldiers at the hospital in Camp Travis. The chorus sang several numbers by Chaminade, Elgar and John M. Steinfeldt, and Mr. Blitz gave several cello numbers, accompanied by J. Santos. Mr. Blitz will not remain in San Antonio this summer, but the members will appear individually on the Red Cross programs, which are given continually.—Friday, April 26, Julien Paul Blitz, cellist, and John M. Steinfeldt, pianist, appeared in joint recital in St. Mary's Auditorium, before a large and enthusiastic audience of music lovers, demonstrating their appreciation of a decidedly classical program by prolonged applause after each number. Mr. Blitz opened the program with "Variations Symphoniques," Boellmann, again demonstrating his right to be called a virtuoso cellist. His tone is wonderfully sweet and his technique fluent. Other numbers played by Mr. Blitz were "Arlequin," "Recueillement" and "Tarantelle," all by Popper, and "Romance," by the late Eduard Blitz, father of Mr. Blitz. Mr. Steinfeldt played the andante from the Brahms sonata in F minor, three charming numbers by Debussy, "La fille aux cheveux de lin," "Claire de Lune" and "La danse de Puck," and two of his own excellent compositions, "Serenade" and "Capriccio Grazioso." He is the dean and one of the most successful piano teachers here. He possesses reliable technique and sympathetic tone. A decidedly enjoyable number was Max Bruch's "Kol Nidrei" for cello, piano and organ, Mrs. Edward Sachs at the piano, and Mr. Steinfeldt at the organ.—Mrs. L. L. Marks, soprano, and Else Sternsdorff, pianist, gave the following enjoyable numbers at the entertainment for the soldiers at the First Presbyterian Church, Friday, April 26: Ballade, nocturne, concert allegro, Chopin, and "Tarantella," Liszt, Miss Sternsdorff; and "Deep River," Coleridge-Taylor, "Lift Thine Eyes," Logan, and "When the Boys Come Home," Oley Speaks, Mrs. Marks. The numbers were greatly enjoyed.—A band concert was given recently on Alamo plaza by the 34th Field Artillery Band from Camp Travis. A program of eight numbers was given, chief of interest among which were a cornet duet by A. J. Davis and J. M. Stevens, and the playing of the composition, "Lazy Eyes," by Ruth Bingham, a San Antonio girl, who is at present in New York furthering her musical education. The interesting program closed with "The Star Spangled Banner." The concert was under the direction of Band Leader Harry E. Wells.—The San Antonio Mozart Society, Arthur Claassen, director, elected the following officers at a recent meeting for the season of 1918-19: Mrs. Jacob G. Hornberger, president; Louise Bosshardt, first vice-president; Mrs. Herman Holmgreen, second vice-president; Mrs. Leo M. J. Dielman, third vice-president; Mrs. Richard van der Stratten, recording secretary; Mrs. Arthur Claassen, corresponding secretary, and Mrs. Eugene Staffel, treasurer.

**San Diego, Cal.**—(See "Music on the Pacific Slope.")

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**Toronto, Canada.**—Local concerts, of one kind or another, including advanced pupils' recitals of our leading teachers, have been in vogue recently, and because in many cases—of their excellence, have attracted much attention. On April 23, Mlle. Rubbani was heard in a song recital, which embraced well known arias and modern songs, and she succeeded in interesting her audience. Mlle. Rubbani's voice is of wide range and character, and with further study and experience, she will no doubt achieve distinction.—Kate Menendez, a pupil of Frank E. Blachford, gave a violin recital in the Conservatory Music Hall, and, with Helen Cameron at the piano, gave an excellent rendition of the sonata by Brahms, op. 100. Her success with the audience was immediate, as she draws a good bow, phrases well, and gives refined readings.—Mrs. A. H. C. Proctor, soprano, assisted by Harvey Robb, pianist, and Mr. Blachford, violinist, gave a recital of songs, and demonstrated her powers as an effective and resourceful singer, having a style both gracious and refined.—Several advanced pupils of W. O. Forsyth appeared in a recital on May 18, and enjoyed the satisfaction of playing to a representative audience which apparently was pleased with their many effective offerings.—Arthur Blight presented a quartet of his singers, Miss Knapp, soprano; Mrs. George Scott, contralto; William Ruttan, tenor, and Charles Shearer, baritone, who gave Liza Lehmann's song cycle, "The Golden Threshold," admirably. At this concert, Jessie McAlpine, a gifted pianist and a Forsyth pupil, assisted, and, as is usual with her, delighted the large assembly.—Margaret McCollum, a pupil of Mrs. Lavoie-Herz, was heard recently in a piano recital. She played a well arranged program with considerable verve, refinement, and musical assurance. Barnaby Nelson gave two evenings of songs recently in the normal school, when a number of fresh young voices were heard to advantage. At one of these concerts Rosa Dexter-McLeod, pianist, assisted, and, at the other, Kalamos Jastan, violinist, from the von Kunits studio.—An event of interest was the debut song recital of Margaret F. Langrill, a pupil of Carboni, the Toronto maestro and directress of the Forsyth Academy of Music in Hamilton. The affair was given in the Royal Connaught Hotel in Hamilton on May 2 before a large assembly of interested people. Miss Langrill sang a vivid program and displayed a well trained voice of good quality, which she uses with discreet judgment. Her success was genuinely spontaneous. Mrs. Valborg Zollner-Kinghorn, pianist, assisted, and her playing was well received. Her performance of Chopin's fantasia in F minor, op. 49, was excellent, and the pastorale variations by Mozart was also well done. The concert netted a large sum for the Y. M. C. A. and field comforts for the soldiers.

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

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### Walter Anderson to Manage Margaret Jamieson

Of the younger artists introduced this last season, no pianist has given greater promise or received more flattering recognition from the press and public than Margaret Jamieson.

In being able to record three New York recitals, an appearance with the New York Symphony Orchestra, programs with Thibaud, Povla Frisch, Stojowski, etc., and engagements with the Grand Rapids St. Cecilia So-



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MARGARET JAMIESON,  
Pianist.

ciety, Fort Wayne Morning Musical Club, New London Choral Society, Norwich Academy Course, etc., it would seem that Miss Jamieson has clearly demonstrated her right to the title of artist.

William J. Henderson, H. E. Krehbiel, Richard Aldrich, in fact all of the New York critics regarded her New York recitals as being most successful, and a signed letter from Walter Damrosch speaks of being "delighted with her musical conception and technical proficiency."

With a personality that charms an audience, backed up by unusual merit, Miss Jamieson will surely receive a good share of important engagements, and justify them by a continuance of her past successes.

### Volpe Conducts Orchestral Class

Not an empty seat was to be seen, although there were many eyes peering eagerly for them at the eighth annual concert by the students of the Brooklyn Institute Orchestra Class conducted by Arnold Volpe in the Music Hall of the Academy of Music in Brooklyn, on Sunday afternoon, May 19. The program consisted of Schubert's B flat symphony, Massenet's "Thais" meditation, Luigini's "Egyptian Ballet," Grieg's "Last Spring," and three dances from "Henry VIII," by Edward German. The young players, many of whom were girls, were remarkably good, especially in tone quality. Of course the ensemble was not like clockwork as the young men and maidens are not yet drilled to the machine stage, but it was very satisfactory and showed how the patient conductor had labored for their benefit. The players kept the pitch and played with vigor and fine expression. Mention must be made of the solo work of Mark Wornow, whose beautiful tone and warmth of expression elicited many marks of approval from the audience.

Margherita Hamill's ringing and musical soprano voice filled the hall and roused the hearers to great enthusiasm. They evidently could have heard more from this artist with the keenest interest, but the lengthy program lasted almost till dinner time as it was. The vocal solos were an aria from Verdi's "La Forza de Destino," and three songs with piano: "Do Not Go, My Love," by Richard Hageman; "Thine Image Ever in My Sight," by Arnold Volpe, and "Love's in My Heart," by R. Huntington Woodman. The

composer-conductor was heartily applauded for his melodious and effectively vocal song, "Thine Image Ever in My Sight."

### MINNIE TRACY FEATURES WACHTMEISTER COMPOSITIONS

Cincinnati, Ohio, May 22, 1918.

One of the most interesting musical events of the season took place at the Sinton ballroom on Thursday evening, May 16, in the form of a concert by Minnie Tracy. The program consisted of the compositions by the Swedish composer, Axel Raoul Wachtmeister, who personally directed the numbers and played the piano. A large, select audience was on hand, and gave frequent demonstrations of appreciation of the high quality of the work, as well as of the finished playing and singing of the various participants. The opening number, "The Fountain Song," by Elizabeth Durland Langhorst, accompanied by women's chorus with strings, flute and harp, was a happy selection, which put the audience in the proper frame of mind to enjoy the succeeding numbers. A group of delightful songs by Robert J. Thuman occupied a particularly bright spot on the program, and Helen Spills created an artistic impression with "Evening Song" and "In the Woods." Beatrice Elizabeth Lindsay and Mr. Wachtmeister were heard jointly in a prelude and fugue for two pianos, which pleased immensely, and gave a more intimate study of the character of the composer's unique style. The final number, "Taj Mahal," sung by Robert Thuman, with the chorus and strings, flute and harp, was a majestic number,

Theatre, New York, on Sunday evening, May 19. An audience of fair size attended. Those who volunteered their services were Percy Grainger, 15th Artillery Band, Conductor Rocco Resta, Yvette Guilbert, Hon. Martin W. Littleton, and Clifton Crawford.

The band opened the program with a spirited rendition of "The Star Spangled Banner," which was followed by a potpourri from Boito's "Mefistofeles." The band also played the Spanish caprice, by Rimsky-Korsakoff. Percy Grainger was at his best, playing like one inspired. He rendered the first movement from Tchaikovsky's first concerto with a fire and virility which brought forth much applause. The band gave excellent support in this work, with an effectively arranged score by Rocco Resta. In the A flat polonaise, by Chopin, Mr. Grainger's artistic and finished performance again won for him many admirers. In response to incessant applause, he gave two added numbers.

Yvette Guilbert rendered a group of three chansons des villages ("Les Conditions Impossibles," "Le Lien Serré," and "Le Cycle du Vin"), and after this program sang "La Marseillaise." Hon. Martin W. Littleton delivered an appealing address, Clifton Crawford acted as auctioneer, selling many original autographs, etc., of artists and people of prominence, which realized considerable money for the worthy cause. Mr. Crawford, who discovered Mme. Bordonni in the audience, requested her to sing one song, but demanded that this be sold to the highest bidder. One hundred dollars was paid for this privilege, and Mme. Bordonni sang "Over There" in French.

### Frederick Heizer, Jr., Promoted

The Norfolk Recruit made its appearance at the naval base of operations, Hampton Roads, Va., May 1, and shows some clever work on the part of the enlisted men. One of the pictures of interest to readers of the *MUSICAL COURIER* is that showing the young artist-violinist Fred-

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giving a fitting climax to the evening's entertainment. Other soloists on the program were Laura Strubbe, Grace Dyer Lee and Walter Heermann. The proceeds of the concert went to the "Queen's Fund" for the relief of Belgian children.

### Music Notes

An operetta by David Stevens and Henry Hadley, "The Fire Prince," was given in the auditorium of Miami University recently by the Arion Choir, under the direction of Aubrey W. Martin. While the work is styled an operetta by the publishers, it has all the characteristics of a musical comedy, and was treated as such in its production by these players. A large audience attended. The cast numbered fifteen, in addition to the large mixed chorus for which the piece calls.

Ernest V. Shepard, tenor, was in this city for a few days last week, and left for Detroit, where he will begin another Chautauqua tour with the Redpath people. Mr. Shepard is a former pupil of H. C. Lerch, of the Clifton School of Music.

An event enjoyed by a large attendance was the recital given by the pupils of the Schaufert School of Music, assisted by Edna Renner, vocalist, and Harold Ahrendt, violinist, at the George Sands School auditorium, Tuesday evening, May 14. Dr. J. F. Clayton gave an opening address, and Hon. Judge Gideon C. Wilson conferred the certificates of study upon Mathilda Ante, Erma Citekunst and Harold Erhardt. Amelia Erhardt received the gold medal for post graduate course.

### Benefit Concert at Shubert Theatre

A concert under the auspices of the American Committee for Devastated France, Inc., was given at the Shubert



FREDERICK HEIZER, JR.,  
On the shoulders of three musical shipmates.

erick Heizer, and three of his comrades, who in a spirit of fun have boosted Mr. Heizer to their shoulders upon the occasion of his promotion to place as first musician, or assistant bandmaster, at the base of operations, Hampton Roads, where he has been concertmaster for the past year of Rear Admiral Dillingham's naval orchestra. The young man at the left is George Pistorius, of the St. Louis Symphony Orchestra; the middle one is Robert Schmidt, cellist, from Minnesota, and the other, Victor Ward Erwin, violinist and cartoonist, from Mason City, Ia. Mr. Heizer is not only proving his ability as a violinist, but is showing his efficiency in orchestration.

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## WELL KNOWN ARTISTS VISIT DALLAS

Wynne Pyle, Florence Macbeth, Lilla Snelling Contribute to Southern Music—Harrison in Enjoyable Program—Symphony Orchestra Gives Concert—Organ Recital—Club News

Dallas, Tex., May 30, 1918.

An enthusiastic audience of Dallas music lovers heard Wynne Pyle's concert at the City Temple. The program was well selected and varied. She held her listeners from the very first number through to the close of the two encores after the regular program. Dances by Beethoven arranged by Isidor Seiss opened the program, and seemed to create an atmosphere of sympathetic understanding between listeners and artist. They were followed by César Franck's deep, elaborate and learned prelude, fugue and variations, cleverly adapted to the piano by Harold Bauer. Of Schumann numbers the program contained the poetical "Farewell" from "Forest Scenes" and the brilliant toccata. Chopin was represented by the posthumous etude in uneven rhythms in A flat and the F sharp minor polonaise. The rendering of this seldom heard work, expressing in almost gruesome coloring the deep inner longing of the great Pole, must be credited to Miss Pyle as one of her most admirable feats, technically as well as regards power of expression and imagination. Paderewski's variations, abundant in musical invention and interesting to the pianist technically; two Debussy numbers, "The Girl With the Flaxen Hair" and the "Hillocks of Anacapri," and Liszt's F minor etude de concert completed the program. Miss Pyle played Beethoven's march from the "Ruins of Athens," arranged by Rubinstein; capriccio by Arthur Whiting, and "Souvenir de Vienne," by Sauer, as encores.

## Florence Macbeth and Lilla Snelling with Mozart Club

The Mozart Choral Club presented to Dallas an opportunity rarely offered, that of hearing two grand opera artists on the same program—Florence Macbeth, coloratura soprano, and Lilla Snelling, contralto. Both American artists were given an enthusiastic reception at the Fair Park Coliseum. Dallas has not had the pleasure of meeting more engaging personalities. Both artists seemed to enjoy the concert as much as their listeners, and responded in a most gracious manner to the encores that were liberally given them.

Miss Macbeth is a pronounced coloratura, and is absolute master of her voice. Her bird like trills and runs won her many rounds of applause. One of her most effective numbers was the aria "Arlette," from "Jean de Nivelle," a number rarely heard. "Ah, fors e lui," from "Traviata," also gave her unusual opportunity to demonstrate her technic, and she was given an ovation. Of her groups probably the most cordially received was the song, "What's Sweeter Than a New Blown Rose?" by Handel, although she responded to encores after each group. Miss Macbeth was forced to repeat the encore "From the Land of the Sky Blue Water," Cadman, which she sang with charm and sympathy. Other encores were La Forge's "To

a Messenger" and an aria from "Un Ballo in Maschera." Miss Snelling was at her best in the "Habanera" aria from "Carmen," her rich melodious voice lending itself to the selection in a most captivating manner. In her groups, "Deep River," by Burleigh, and "Sing to Me, Sing," by Homer, were most prominent. Miss Snelling showed her versatility by singing "Leaves of the Wind," by Leoni, with good effect. Miss Snelling sang Lieurance's "The Waters of Minnetonka," which particularly suited her voice; "Back to Ireland," by Huhn, and "When the Boys Come Home," which called forth a round of applause.

John Doane was accompanist for both singers. He gave splendid assistance at all times, and was particularly effective when accompanying Miss Macbeth's aria from "Traviata." His unusually good work at that time emphasized the beauties of that ever popular number.

The Mozart Choral Club was on the program for two numbers—Chopin-Page "Military Polonaise" and "Carnival Chorus" from "La Tarantelle." The rendition of these choruses showed the careful training of the director, Earle D. Behrends. For encore the club sang the "Battle Hymn of the Republic." At the invitation of Mr. Behrends the audience joined in the final chorus with much heartiness.

## Charles Harrison Gives Pleasing Program

Charles Harrison, the American tenor, well known through his talking machine records, gave an interesting and pleasing program at the City Temple. He had a large and appreciative audience, which gave him a warm reception.

Mr. Harrison is a native of New Jersey and began his public career three years ago. He has had but little preliminary training, and he says he has never been a serious student. He attracted attention as soloist in the Fifth Avenue Brick Presbyterian Church, New York, and began to sing for the talking machine companies and then to give concerts. His voice is lyric tenor, resonant and beautiful. From the simplest nursery melody up to the heroic sentiments of grand opera, in Italian, French and English, he is everywhere at home, and never fails to reach the hearts of his listeners.

He was obliged to respond to many encores, some of which were "Mother Machree," "Sunshine of Your Smile," "Design," "I Love You," and "God Be With Our Boys Tonight."

Eleanor Harper played his accompaniments, and in the number "The Lord Is My Light" both the piano and organ were used. Kate Hammons was at the organ.

## Dallas Symphony Orchestra in Concert

The Dallas Symphony Orchestra, conducted by Walter J. Fried, gave its second concert of the season at the City Hall Auditorium. The organization has grown and developed since its initial performance some weeks ago, and the program was carried out in a truly artistic manner.

The program opened with Elgar's "March Militaire," which was played with precision and breadth of tone, especially in the second theme. So satisfactorily was this received that part of it was repeated as an encore. The first movement of Beethoven's first symphony was given with a dignified and intellectual reading.

Mrs. Fried was soloist for the evening, and gave as her number Vieuxtemps' "Rondino," which she played with her usual pure intonation and excellent phrasing. Mrs. Fried is one of the best known violinists of north Texas, and her playing is always productive of keen interest and prolonged applause. She was ably assisted by Julius Albert Jahn at the piano.

During the evening Mr. Fried outlined the plans of the orchestra, saying that it solely depended upon its merits as a musical organization for support; there is no endowment, no subscription; the expenses are met by the concert receipts. Four concerts will be given by the orchestra next season. The program included "March Militaire," "Pomp and Circumstance" (Elgar), first movement from first symphony (Beethoven), "Songs of the Boatmen of the Volga" (Russian), "Hymn to Brahma" (Halvorsen), "Rondino" (Vieuxtemps), "Ratcliff's Dream" (Mascagni), "Danse des Bacchantes" (Gounod), dances from "Henry VIII" (English), "Morris Dance," "Shepherds' Dance," "Ballet Russe" (Luigini), "Valse Lente," "Scene," "Mazurka," "Star Spangled Banner."

## Organ Recital by Clifford Demarest

The Dallas Organists' Association entertained with a luncheon at the Adolphus Hotel in honor of Clifford Demarest, organist of the Church of the Messiah, New York, and warden of the American Guild of Organists. The Dallas Association of Organists will be merged into the Dallas Chapter of the Guild, and it was this occasion that prompted Mr. Demarest's visit to the South.

It was an interested and enthusiastic audience that heard the recital given by Mr. Demarest at Temple Emanu-El, which included the following numbers: Grand chorus in G minor, Hollins; andante cantabile, from fifth symphony, Tchaikowsky; scherzo in F, Hoffman; toccata and fugue in D minor, Bach; largo from "New World Symphony," Dvorák; minuet in A, Boccherini; "In Paradisum," Du-bois; aria in D, Demarest; "Finlandia," Sibelius.

## Schubert Choral Club Elects Officers

At the annual meeting of the Schubert Choral Club the following officers were elected: Mrs. R. T. Skiles, president; Elizabeth Friarson Crawford, first vice-president; Mrs. Ed Pittman, second vice-president; Mrs. Fred H. Austin, third vice-president; Mrs. D. F. van Maanen, recording secretary; Mrs. Henry Collins, treasurer; Mrs. W. S. Bramlitt, corresponding secretary; Mrs. J. H. Cavendar, Jr., financial secretary; Mrs. J. K. Leach, press correspondent; Adele McKay, librarian; Mrs. F. H. Barber, assistant librarian; Mrs. L. G. Phares, parliamentarian. The following members were elected to the board: Mrs. W. H. Phillpot, Mrs. H. B. Copes, Mrs. J. H. Gilbert, and Mrs. C. H. Verschoyle. Julius Albert Jahn was re-elected director of the club, with Myrtle McKay as accompanist.

The club has given several concerts at the canteens for the entertainment of the soldiers and plans to give their efforts during the summer season to this good work.

## Wednesday Morning Choral Club in Spring Recital

In keeping with the season, the Wednesday morning Choral Club gave a program of "Springtime Music" at its open meeting, at the home of Mrs. W. R. Covington, on Maple avenue. Mayme Folsom Wynne is musical director. Mrs. W. P. M.

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## WHAT THE TEACHERS ARE DOING

## Virgil Piano Pupils at Wanamaker's

Artist students of the Virgil Piano Conservatory, New York, were heard in recital at the Wanamaker Auditorium, Saturday afternoon, May 18. The program was as follows: Fantasia, op. 49 (Chopin), "Etude Heroique" (Leschetizky), Lucille Oliver; "Turkish March" (Beethoven-Rubinstein), "Persian Song" (Burmeister), ballade, op. 47 (Chopin), Frank Hunter; concerto for piano and orchestra (Grieg), Lucille Oliver; orchestral parts on second piano, Emma Lipp; "Sonata Eroica," third and fourth movements (MacDowell), "Caprice Espagnol" (Moszkowski), Emma Lipp; "Shepherd's Hey" (Grainger), etude in F sharp (Arensky), rhapsody, No. 10 (Liszt), Lucille Oliver.

## Gescheidt's "Philphonia" Adjourns

Adelaide Gescheidt has adjourned the Philphonia voice analysis class for the season. This class was formed to educate Miller vocal art-science pupils in knowing the principles of this science regarding voice in its natural functioning. Resonance, overtones, the undertone and the natural pathway for tone are taken up and demonstrated by various pupils, so that one can actually learn in the most practical way "the why and wherefore" of these elements of natural voice, and how they are beautified and then applied by artistic expression in song.

## Spring Orchestra Concert at Brokaw Studios

The Brokaw Studios, Ralph Brokaw, violinist, and Florence Young-Brokaw, pianist, presented its third annual spring orchestra concert Wednesday evening, May 15, at the

High School auditorium in Wichita, Kan. Marjorie Blake, pianist, and Terry Ferrell, violinist, assisted as soloists. "The Star Spangled Banner" opened the program, and was followed by "The Nation's Awakening," by Lucien Denni. The orchestra played also the Schubert "Unfinished" symphony and the fantasia from Verdi's "La Traviata." A quartet for four violins by Dorn pleased. Mr. Ferrell rendered the Vieuxtemps fantasia appassionata and the Wieniawski scherzo tarantelle. Miss Blake chose the last movement of the Grieg concerto, op. 16, with Mrs. Brokaw at the second piano.

## Jessie Fenner Hill Pupils in Recital

Jessie Fenner Hill, the well known New York vocal teacher, presented six artist-pupils in recital at the Wanamaker Auditorium, New York, on Saturday afternoon, May 11. The singing of these pupils again demonstrated superior vocalism and delivery. No encores was the rule of the afternoon, and this caused disappointment, as the large and enthusiastic audience endeavored to break the rule many times.

Freda Sadokerski, a newcomer, who possesses a sweet mezzo-soprano voice, sang "Shoogy Shoo," Ambrose, and "Irish Love Song," Lang. Jeannette Thomas was heard in "Fiddle and I," Goodeve, and "Caro Nome," Verdi. She has a fine soprano voice, and sang her numbers with much charm, being recalled three times. David Perlberg, whose voice is a resonant baritone, sang expressively "Avant de quitter ces lieux," Gounod, and "Bend Low, O Dusky Light," Speaks. Julia Silvers, who has appeared at these concerts many times, was again effective. She sang "La Cieca," Ponchielli, and Warford's "The Voice." The best singer of the afternoon, from an artistic and

vocal standpoint, was Julia Laurence, who sang "Il bacio," Arditi, and "Jean," Spross. Harold D. Bonnell, a deep basso, made a favorable impression with a group of three songs—"Waiting," Warford; "Mither Heart," Stickles, and "Song of Steel," Spross.

Philip Scharf, a youthful violinist, assisted, playing romance and allegro from Wieniawski's D minor concerto. This young artist gives every promise of a brilliant future. The closing number was Ball's "Awake, Dearest One," artistically sung by Misses Laurence and Silvers. Alberto Bimboni played as a solo number "Rigoletto," Verdi-Liszt, and accompanied the participants in a finished manner.

## Hein and Fraemcke Institution's Concerts

On May 10 a program of seventeen numbers, given by the junior class of pianists, violinists and cellists at the New York College of Music, held the attention of a large audience, the heavy rain not preventing attendance. Nathan Cohen, a boy of ten years, played cello pieces by Fauré and Glazounoff with warmth and brilliancy. Reba Mantell, pianist, played Grieg's "To the Spring" well. Pauline Giller, violinist, played a violin solo, Borowski's "Adoration," beautifully. Fine technic shone in Emanuel Kitt's playing of a piano piece, a waltz by Durand. Alma Nigey and Howard Kaiser united in a violin duet, "Melody and Gavotte," by Dancila, and these small persons played charmingly. Others on this program were Mildred Holzman, Janet van Saun, Evelyn McCormack, Leo Ritterband, Pearl Roof, Margery Wickes, Eleanor Duklauer, Samuel Chadock, John Noge, Henry Bultman, Alice Degehhardt, Bertha Slabey and Elizabeth Grobel.

On May 16, students at the New York American Conservatory of Music took part in an interesting program. Elsie Weller sang nicely, and Norma Studer played well. Carl Oberbrunner was very good in Rachmaninoff's "Polichinelle," and Antoinette Meyer sang a sweet soprano voice, and sang Mendelssohn's "On Wings of Song" very well indeed. She has a good stage appearance. Anna Dauner played Liszt's "Wild Hunt" with dash. Consuella Clark was splendid in a Chopin scherzo, and Luella Lindsay made a big hit with Vieuxtemps' "Fantasia Appassionata." Ensemble numbers, for instruments or voice, were given by Edna Deiler, soprano, uniting with Louise Heene-Henck, contralto, in two duets, which were warmly applauded. Misses Lindsay, Crowe and Zimble and Mr. Cremin played a Mozart quartet. Misses Zimble, Pantley, Waskopf and Dorkenwald played Beethoven's "Turkish March" and Olive Ribstein assisted in a vocal quartet. "The Radiant Morn," sung by six singers—Mrs. Franz, Misses Kelley and Engel, Messrs. Bauman, Seidel and Palazi—closed the program.

A students' recital on May 17 consisted of piano, violin, voice and harp numbers, the hall being filled. Special mention is due Charles Paul and Celia Wasserman, who played piano numbers by Chopin and Mozart. Edith McConnell played the Mozart D minor concerto effectively, with round, full, yet graceful tonal quality. Clara Meyer, contralto, showed a rich voice and sang the "Ave Maria" with fine expression. In this Maude A. Forbes, harpist, assisted, as well as Adele Muys, violinist. Miss Forbes also played a solo, Pinto's prelude and theme from a suite. This is an unusual work, more serious than the average harp music, and as the composer is professor of the harp at the College of Music, Miss Forbes played it excellently. Others associated in this program were Sylvia Berwitz, Louise Brede-meyer, Sidney Rothkowitz, Thomas Karasiewicz and Josephine Torre.

The annual commencement concert of the New York College of Music and of the New York American Conservatory of Music, Hein and Fraemcke, directors, is announced for Friday evening, June 14, at Aeolian Hall.

## Whistler Artist-Pupils Sing for Soldiers

At the home of Dr. Warren, on West Seventy-seventh street, New York, on Sunday, May 19, Amy Staab, dramatic soprano, and Edna Hurd, coloratura, sang for the soldiers and sailors. Both young women are studying with Grace Whistler, the well known New York teacher. Miss Staab sang "Bliss" (van der Stucken) and "My Love Is Like a Red, Red Rose" (Hastings). She possesses a voice of considerable beauty and sings with excellent effect. Miss Hurd's voice is of a sweet, clear quality and is used with intelligence. Her numbers were "Provencale" (Dell'Acqua) and "Longing" (La Forge).



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MARIO SALVINI IN HIS STUDIO.

## Mario Salvini Discovers New Tenor

An unusually gifted tenor has been discovered accidentally in the garage of a Metropolitan Opera House boxholder. The young singer, whose name is Giuseppe Lollini, was employed as chauffeur by a well known music lover and habitué of the Metropolitan Opera House, who on entering his garage heard, to his astonishment, an excep-

tional voice of excellent quality and range. Mario Salvini, the New York voice specialist, was consulted regarding the future of this young man, with the result that Mr. Salvini pronounced his voice one of exceptional quality and promise.

Mr. Lollini is particularly fortunate in having the financial backing of a millionaire patron, who placed him in charge of Mr. Salvini for thorough development.

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## WHAT THE TEACHERS ARE DOING

## Mme. Niessen-Stone's Pupils Delight

Recitals frequently have been referred to as "sweet and sour." Pupil-recitals as a rule come under the heading of the latter, but the one given at Carnegie Music Hall, New York, by Mme. Niessen-Stone's students was a notable exception. The first half of the program was devoted to unprofessional students and the second to artist-pupils who offered their services. The work displayed by the former was most surprising inasmuch as the performers had poise, individuality and sang not at all amateurishly. Mme. Stone is truly deserving of the excellent reputation she bears. Her training of these young people, who have placed themselves in her care, has been of the finest. They understand correct breath control and use their voices to the best advantage.

The program opened with a duet from "Giovanni" (Mozart), rendered by Gloria Perles and B. Friedman. This was followed by "Rose Softly Blooming" (Spohr), by Anna Halpern, and three songs sung by Elise Gardner. Miss Gardner and Miss Halpern were both well received and did commendable work. Looking unusually striking in a simple gown of black, Marthe Vennat, a young French soprano, gave much pleasure in two numbers, "Nuits d'étoiles" (Widor) and "Ballade de la Belle Vierge" (Dubois). Her voice is of a lovely quality, sweet and of great appeal, and she sang delightfully. Miss Vennat at first seemed a bit nervous but, judging from her work, she has no cause to be so. B. Friedman is a baritone of much promise. He has a voice of rich and agreeable timbre. "Tommie Lad" (Margetson) was given with good effect. He was much applauded for his work and gave an encore. Lena Wirth has a lyric voice of good, natural quality. The two numbers rendered—"The Star" (Rogers) and "An Open Secret" (Huntington-Woodman)—were especially well suited to her. Her diction and phrasing were commendable. The singer received several floral tributes. A dramatic soprano is Annie Muller, who was heard in "Er ist's" (Schumann), "J'ai pleuré en Reve" (Hue) and "Aime-Moi" (Bemberg). Mrs. Muller seemed to be suc-

cessful in the French. She sang with feeling and style and showed that she is a serious worker. "Charmant oiseau" from "Perles du Bresil" was the solo number selected and artistically given by Gloria Perles. In the upper range of Miss Perles' register, each run and trill was a reflexion of her own name, so pure and smooth were they. Furthermore, she displayed her ability to remain on the key during the most difficult passages. Frieda Rothen, a contralto of delightful personality, was heard in "Jerusalem," from "Paulus," and "Down in the Forest" (Ronald). She sang with much ease and displayed a well-trained voice of many pleasing qualities. She should develop into a worthy oratorio singer, if one can judge from her work in the first number. "Un bel di," from "Madam Butterfly" (Puccini) was sung by Geraldine Geraty, who has a voice of promise but who is at present somewhat handicapped by self-consciousness. Without doubt, the hit of the evening was made by Namara, the young artist-pupil of Mme. Stone, who is enjoying at present such excellent success as a concert singer of the first class. Namara possesses one of the most beautiful soprano voices on the American concert stage today. She has a personality that captivates before one note is sung and is of unusual appearance. In fact, Namara has been doubly blessed. She gave great pleasure to the large audience first in the gavotte from "Mignon" (Massenet) and then in three charming numbers, "The Grave in France" (Ganz), "Pastorale" (D. de Corval-Ruebner) and "I Am the Wind" (Gere). In the former, Namara showed her capabilities as an operatic artist, which are not at all limited. In the songs that followed she was equally as interesting. The Ganz number was an admirable vehicle for displaying her intense emotional side and the Gere song presented another side of her art—lighter but at the same time forceful. As an encore, Namara accompanied herself to Fourdrain's "Papillons." This was charmingly done. Jean McCrory made a favorable impression in two fine numbers, "Death and the Maiden" (Schubert) and the ever popular "Deep River" (Burleigh). Her tones were rich

and vibrant and she proved that she was an artist of merit. Grace Foster was successful in "Caro Nome," from "Rigoletto." Her voice is clear and sweet and of considerable compass. An attractive stage presence is an added asset. Margaret Hussar's voice is of a dramatic quality which was most effective in a Hungarian gypsy song, "For a Dream's Sake" (Kramer) and "Good Morning, Brother Sunshine" (Lehman) were other numbers. The latter was given with spirit and delicacy. Maria Winetzkaya sang the "O don fatale" aria from "Don Carlos" (Verdi) but it was her encore, a quaint Russian folksong, which won the most applause. The singer was splendidly received and her work merited the reception. Agnes M. Robinson rendered artistically the aria from Verdi's "Ballo in Maschera" and was heard in a duet from "Gioconda" (Ponchinelli) with Mme. Winetzkaya as the closing number. The number was a fitting conclusion to a most enjoyable evening.

## Van Yorx's Pupil Recital

Theodore van Yorx presented seven artist-pupils in a recital at his studio, 22 West Thirty-ninth street, New York, on the afternoon of May 24.

An audience of fair size attended and showed its appreciation by bestowing liberal and well deserved applause upon the participants.

Florence Ross sang a group of three songs, "Moonlight

Song" (Cadman), "Dearest, I Bring You Violets" (Fors-ter) and Spross' "Will o' the Wisp."

Winifred Way sang Neidlinger's "Little Serenade" and "Requiem" by Homer.

Pauline Hendrick was heard in "Her Rose" (Coombs), "In the Boat" (Grieg) and "Little Damosel" (Novello). Misses Schwartz and Way sang a duet from "Madam Butterfly" and Gattie Cherry pleased with Gounod's "Ave Maria," "The Last Hour" (Kramer) and "Who'll Buy My Lavender?" a folksong.

Charles Gillease rendered "Serenade" from "Cavalleria Rusticana," and the "Flower Song" from "Carmen."

Augusta Smith made an excellent impression with her artistic singing of "Song of India" (Rimsky-Korsakoff), "A Morning Madrigal" (Little) and "Fairy Pipers" (Brewer).

The closing number was the quartet from "Rigoletto," which was beautifully sung by the Misses Schwartz and Way and Messrs. Gillease and Van Yorx. Genevieve Moroney accompanied.

## Mme. Hudson-Alexander for Boston

Caroline Hudson Alexander, the well known soprano, has been engaged as soloist at the Mother Church, Christ Scientist, Boston, to begin her duties, June 2.



© E. F. Foley Co.  
MATJA NIESSEN-STONE,  
Vocal teacher.

cessful in the French. She sang with feeling and style and showed that she is a serious worker. "Charmant oiseau" from "Perles du Bresil" was the solo number selected and artistically given by Gloria Perles. In the upper range of Miss Perles' register, each run and trill was a reflexion of her own name, so pure and smooth were they. Furthermore, she displayed her ability to remain on the key during the most difficult passages. Frieda Rothen, a contralto of delightful personality, was heard in "Jerusalem," from "Paulus," and "Down in the Forest" (Ronald). She sang with much ease and displayed a well-trained voice of many pleasing qualities. She should develop into a worthy oratorio singer, if one can judge from her work in the first number.

"Un bel di," from "Madam Butterfly" (Puccini) was sung by Geraldine Geraty, who has a voice of promise but who is at present somewhat handicapped by self-consciousness.

Without doubt, the hit of the evening was made by Namara, the young artist-pupil of Mme. Stone, who is enjoying at present such excellent success as a concert singer of the first class. Namara possesses one of the most beautiful soprano voices on the American concert stage today. She has a personality that captivates before one note is sung and is of unusual appearance. In fact, Namara has been doubly blessed. She gave great pleasure to the large audience first in the gavotte from "Mignon" (Massenet) and then in three charming numbers, "The Grave in France" (Ganz), "Pastorale" (D. de Corval-Ruebner) and "I Am the Wind" (Gere). In the former, Namara showed her capabilities as an operatic artist, which are not at all limited. In the songs that followed she was equally as interesting. The Ganz number was an admirable vehicle for displaying her intense emotional side and the Gere song presented another side of her art—lighter but at the same time forceful. As an encore, Namara accompanied herself to Fourdrain's "Papillons." This was charmingly done.

Jean McCrory made a favorable impression in two fine numbers, "Death and the Maiden" (Schubert) and the ever popular "Deep River" (Burleigh). Her tones were rich

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## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES SEASON END CONCERTS

**Galli-Curci Sings for Two Immense Audiences—Paulist Choir Splendidly Received—California S. M. T. Convention to Meet in July—Spencer Pupils' Recital—Mme. Dreyfus at Pasadena**

Los Angeles, Cal., May 20, 1918.

At the Shrine Auditorium, before an audience of 6,000 people, L. E. Behymer presented Galli-Curci Tuesday evening, May 14.

Promptly at 8:30, while there were a thousand of us still in the rear of the great Shrine Auditorium waiting to be shown to our seats, the very up-to-the-minute little lady began her recital. We at the back of the building could not catch a sound of the accompanying instrument, but the voice of the singer came to us with such distinctness that we were able to catch every word of the aria, "Caro mio ben," and so appealing was that voice that we, that is, most of us, would have willingly stood throughout the program had there been no seats. It is fitting here that Behymer and his corps of helpers be congratulated for the dispatch with which the big throng was seated.

Vocally, Galli-Curci belongs to that age when composers sat up nights to embellish their operatic compositions with arias written especially for coloratura work, but the wonderful thing about the woman's work is that she sings the great aria with the same facility with which she sings the flippantly modern "If No One Ever Marries Me."

This singer came to us heralded as no singer has been heralded for a generation. Galli-Curci in her Los Angeles recital was actually on the stage and had begun her program before the impatient public had a chance to clap its eager palms. But when that first number was finished the crowd had its chance, and the crowd took that chance. How that crowd did use its 6,000 pairs of hands!

Another reason for Galli-Curci's great success is her stage bearing. She sings as though she were enjoying her work. She is absolutely natural. People are hungry for just such a sweet and modest personality as that of Galli-Curci.

After hearing Galli-Curci sing, one is impressed with the idea that she has as yet not attained to that eminence of vocal perfection which lies within the capabilities of her vocal organ. That she is great is not the idea. She has, it would appear, fully realized the coloratura development; but the real singing voice, the lyric voice with its wonderful warmth and color, and with which she so moved us, that voice is still to grow, and to what extent

it will be able to satisfy our esthetic faculties only the future will tell.

The program as sung by Galli-Curci was excellent in arrangement; there were the arias contrasted with the delightfully simple bergerettes. There were the coloratura's "delights," such as the "Shadow Song" and the beautifully expressed "Annie Laurie," by way of encore. There was also the flute obligato played by Berenguer, and most excellently did he give us the Chaminade concerto in D. Homer Samuels was a fine accompanist, so fine, in fact, that one hardly knew he was among those present.

The writer did not have the pleasure of hearing Galli-Curci in her second recital, owing to the fact that press courtesies were limited by the management to tickets for one concert only. But from all reports, there was the same tremendous crowd and the same ovation and the same wonderful work done by this great "little" lady.

## The Paulist Choir Sings Splendidly

Impresario Behymer is outdoing himself to make his season finish strongly. With Galli-Curci on one night and the Paulist Choir on Thursday night, the 16th, Mr. Behymer is certainly bringing his fine season to a splendid climax.

Trinity Auditorium was crowded with music lovers to hear Father Finn and his singers. From the singing of the first number to the last the large audience enjoyed most enthusiastically the fine work presented.

Father Finn's Choir is first of all a well balanced organization. The soprano section is made up of boyish voices of unusual sweetness and the voices have an astounding range. The alto section is beautifully smooth in its work, while the men's voices of the lower sections are ample to form the groundwork of the choir. Father Finn is unusually successful in his ensemble effects with the boys, and in his own two compositions, which he directed from his seat at the organ, he obtained some unusual and beautiful effects.

The ensemble numbers throughout were so popular that several had to be repeated in their entirety.

The solos of Hallett Dolan, a Benedictus and a Brahms lullaby, were angelic in sweetness. Richard Finn sang the "Old Black Joe" number with the assistance of the choir a cappella, and so compellingly sweet was the rendition that he had to respond to an enthusiastic encore. Parnell Egan was the grown up soloist of the evening. Mr. Egan has a beautiful tenor voice, and in his rendition of the Handel aria was very successful. He has a fine command over his pianissimo when using the higher tones

of his upper register, and so delighted were his hearers that he was forced to respond to a double encore.

Especially mention should be made of the conduct and stage presence of the lads of the choir. They sang the "Marseillaise" and "The Star Spangled Banner" in true military fashion, being at attention. The dignity and serious attitude of the little fellows are a fine compliment to their director, Father Finn.

## California State Music Teachers' Convention in July

The convention of the music teachers of California has been announced for July 9, 10, 11 and 12, and the city Los Angeles. Manager L. E. Behymer has suggested a plan to finance the convention, and all moneys which are counted as profits will go to the purchase of Liberty Loan bonds of a succeeding issue. It is planned that the convention shall not only be a stimulus to the musical life of the city and to the delegates who attend, but that it shall also be patriotic. On the evening of the first day of the convention a concert will be given, and the program will be presented by such notables as Godowsky, Charles Wakefield Cadman, the Zoellner Quartet, and others who will be in the city at that time. Tickets will be sold for the entire season of programs which will be presented during the dates of the convention.

Musicians throughout the State are urged to bear in mind the dates as announced and plan to come to Los Angeles and enjoy the convention.

## Spencer Pupils' Recital

The residence studios of Mr. and Mrs. Vernon Spencer at 2530 West Eighth street were the center of attraction Saturday afternoon, May 11, when pupils of Mr. and Mrs. Spencer and of his associate teachers gave a brilliant recital.

Of Mr. Spencer's own class, Henry Ruddleston played Marquis' "Novelette"; Mrs. R. A. McKee was heard in Sibelius' "Romance" in D flat and in Friml's "Dance des Demoiselles"; Edith Miller played Debussy's "Clare de Lune" and the Liszt "Liebestraum"; Albert Tessier was heard in Grieg's sonata in E minor; Florence Davis in "Romance" by Rubinstein; Mrs. Halbert Thomas played two etudes, Chopin. Mrs. Spencer's pupil, Elsa Spencer, played a Grieg minuet. Other pupils who were heard were Mercel Spencer, Jane McKee, Francis Ryan, Hope Lenard, Rosemary Harasta and Ettarae Kirk.

Mr. Spencer, who is widely known as a musical pedagogue, pianist and composer, has had a number of his most recent compositions accepted for publication by Schirmer. A new song entitled "Come, Will You Come to Me?" will be off the press in two weeks' time. Six poetic study

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pieces, op. 21, have been accepted, and a three volume work entitled "Poetic Studies in Tone Production."

Mr. Spencer's work is not confined to one instrument. He will have from the press in July two pieces for violin, "The Scottish Romance" and "Vision Fugitive." These pieces has been played from manuscript here and have proven very acceptable.

#### Estelle Heartt Dreyfus at Pasadena

Estelle Heartt Dreyfus, California's noted contralto, was heard in recital at the Valley Hunt Club, Pasadena, a club which is known for the exclusiveness of its members and for the high character of the entertainment which the club furnishes for the pleasure of its membership, on the evening of Saturday, May 4.

The name of Mme. Dreyfus has become associated with "Purpose Programs," which programs have received the highest commendation wherever she has presented them, but frequently Mme. Dreyfus varies her program procedure and presents a program which has for its purpose only the conveying of enjoyment. Such was the program presented to the clientele of the Valley Hunt Club and which the audience enjoyed to the full, sung in her finished style.

Mme. Dreyfus had the most excellent help of Grace Andrews at the piano. The program as presented is given in full.

Ballads—Old Cheshire tune (English), "Flow Gently, Sweet Afton" (Scottish), old Londonderry tune (Irish), (traditional), "The Star" (American), (Rogers); "April" (Italian), (Tosti); "O Let Me Speak to Thee" (French), (Holmes). Spanish Folksongs—"Dodo" (cradle song), (Sturgis); "La Nana" (cradle song), (Colaco); "The Gypsy" (gypsy song), (Sturgis); "O Tell Me, Mr. Silversmith" (weaver's song), (Luzena); "Under Gothic Arches" (serenade), (Hague-Ross); "Habenera" (dance song), (Romeo). Songs of Patriotism—"Homeland Mine" (Gretschamoff), "To the Front" (Korby), "O Red Is the English Rose" (Forayth), "It's All Together and Over the Top" (Heartt-Dreyfus). T. A.

#### GALLI-CURCI THRILLS SAN FRANCISCO

**Rare Art Adds Big Sum to Red Cross Fund—A Greatly Deserved Ovation—Wagner in California—More About "Deadheads"—Woodacre Lodge for Chamber Music Society—Eddy Granted Leave—Ruth St. Denis at Orpheum**

Galli-Curci sang again in this city, to an audience almost as large as that which greeted her at her first appearance here. It is reported that the audience of last week made a record for the San Francisco Auditorium—12,000 people—and the audience at the second recital must have been 10,000. In addition to this, \$15,036.81 was taken in for the Red Cross. This was an unexpected addition to the program of the afternoon, as not a word of the plans of the Red Cross Committee had leaked out, and when, just before the last number on the program, William H. McCarthy arose to make a speech, every one wondered what he was going to talk about. He made an impassioned appeal for the Red Cross, and soon white-robed nurses were passing through the aisles with tin cups, into which silver offerings jingled merrily. It is worthy of remark and personal congratulation that this is the second time within the year that a Wagner artist has appeared in the San Francisco Auditorium for the Red Cross.

As to Galli-Curci's singing, it is possible to express better this little lady's greatness than to say that the great success of the opening of our Red Cross drive was due to the enthusiasm aroused by her singing? Music certainly hath charms. Perhaps by the time this sad war is over people will begin to realize that music has some real, practical value.

#### Wagner in California

Charles L. Wagner was in California during the week, and there was a grand powwow of managers, Behymer, Oppenheimer, Healy (who managed the San Francisco Galli-Curci concert) and Miss Steeres, of Portland, who took Galli-Curci north with her. As to the details of that powwow, I must leave the telling of that to the managers themselves.

Mr. Wagner would have been much entertained had he been willing to accept the invitations that were showered upon him. But, as he said himself, he did not come out to have a good time. He did much automobiling, and expressed himself as charmed with California and California roads. He also visited the moving picture plants in the neighborhood of Los Angeles, the manufacturing center of the picture industry. It was his intention to go north from here, but business required his attention in the East, and he left for New York during the Galli-Curci concert.

#### More About "Deadheads"

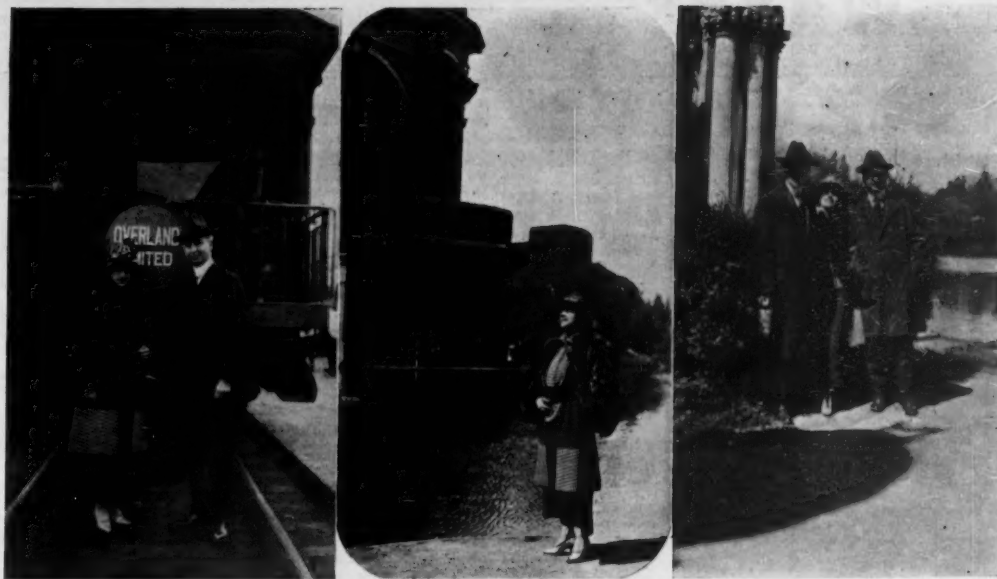
Another interesting feature of this trip was told me by Frank Healy, manager of the San Francisco concerts. It seems that great difficulty has been experienced in keeping deadheads out of the local auditorium, a vast barn of a place with innumerable doors, to which many people more or less closely connected with the city government have keys. Healy could find no way of dealing with this, even the doorkeepers apparently being in league with the deadheads, and all of them having an eye for a badge or a supervisory wink.

Healy said to himself: "This is beating the federal government out of the war tax!" So he placed the matter in the hands of Justin Wardell, collector of internal revenue, and Captain O'Brien and Detective McConnell, of what is locally known as the "Scalpers' Detail." That settled the matter, and there was no "beating the door" at Galli-Curci's last concert.

#### Woodacre Lodge for Chamber Music Society

Elias Hecht, founder and backer of the San Francisco Chamber Music Society, has received within the past week a flattering unsolicited recognition of his good work. The society planned to spend its summer in rehearsing, while at the same time enjoying a vacation in the country. It was at first planned to go in a body to Santa Barbara, but it was not possible to get suitable accommodations there, and so Mr. Hecht turned his attention to Marin county, just across the bay to the north—a favorite resort, since it is shielded by mountains from the cold winds and fogs that are the rule in San Francisco in summer.

But time passed, and every day found the summer nearer



MME. GALLI-CURCI IN THE FAR WEST.

Right: Mme. Galli-Curci; Homer Samuels, her accompanist, and Charles L. Wagner, in Golden Gate Park, San Francisco. Left: Mme. Galli-Curci and Charles L. Wagner waiting while the Overland Limited changes engines at Ogden, Utah. Center: Mme. Galli-Curci viewing the beauties of nature in Golden Gate Park.

and the available houses fewer, and the matter began to look discouraging. And then Mr. Hecht thought of John D. McKee, president of the Mercantile National Bank, who is interested in the Woodacre Development Company, near Fairfax, in Marin county. He thought that Mr. McKee might know of some suitable place. Mr. McKee not only knew of a suitable place, but insisted on placing a large house at the disposal of the society for the summer, "donating in this way his share toward the support of the organization."

This estate is known as Woodacre Lodge and is surrounded by a beautiful park offering every possible attraction and advantage for summer residence.

#### A Greatly Deserved Ovation

Interesting is the story of the reception tendered Galli-Curci after the Los Angeles concert by her lady admirers—not any formal reception, but just a solid phalanx of women who would simply not permit the singer's automobile to pass, and held it up until they could pay its occupant homage. Some of them even climbed up on the running board of the car in their eagerness to get near their popular idol. It was a great and greatly deserved ovation.

#### Eddy Granted Leave

Clarence Eddy, the noted organist, has been granted leave of absence from his position at the First Presbyterian Church, Oakland, for the summer, and will take charge of the music in the Memorial Church at Stanford University. Mr. Eddy will also give three recitals each week on the church organ, which is said to be a fine instrument.

#### Ruth St. Denis at Orpheum

Ruth St. Denis has been appearing with marked success at the Orpheum in a series of pictorial and dramatic dances. These included the "Japanese Flower Dance," "Moon of Love Waltz," "The Peacock" dance from an Egyptian frieze, and others of Miss St. Denis' noted interpretations. They were all of them very beautiful, and the entire program was charmingly arranged. One missed Ted Shawn, who has enlisted with the Red Cross.

Llora Hoffman was on the same bill. F. P.

#### A SACRAMENTO CLUB CONCERT

##### McNeil Club Gives Final Program for Saturday Club

The closing concert of the Sacramento Saturday Club was given Monday evening, May 6, by the McNeil Club, under the direction of Albert Elkus, assisted by Stanislas Bem, cellist. The McNeil Club consist of men's voices, and under the able leadership of Mr. Elkus were greatly enjoyed. Stanislas Bem aroused enthusiasm by his excellent cello playing. Albert Elkus was especially appreciated in the splendid accompanying of Mr. Bem's numbers.

Constance Mering, pianist, was announced for a program at the Oakland Technical High School Thursday, May 16, assisted by Mavis Scott, contralto, also of Sacramento.

Mrs. J. Paul Miller has been appointed chairman of the music department of the Sacramento Tuesday Club, with Mrs. Walter Longbotham as vice-chairman. Mrs. Miller is organizing a club chorus, and already numerous requests to join have been received.

Mr. Orley Lee, violinist, has formed a class in violin ensemble work at the night high school. These classes are open to all who are interested.

The Schubert Club has closed its meetings and rehearsals for this season, but will begin activities again in the fall. Mrs. J. P. M.

#### PORTLAND, ORE., MUSIC NEWS

##### Symphony Orchestra Closes Seventh Season

The Portland Symphony Orchestra, led by Moses Christensen, closed its seventh season on Thursday evening, May 9, when the organization gave a splendid concert in the Public Auditorium. Goldmark's "Rustic Wedding" symphony was warmly applauded. Other interesting numbers were Weber's overture to "Oberon" and Borodin's "Sketch of the Steppes of Middle Asia."

On May 6 the members of the Monday Musical Club,

Mrs. Anton Giebisch, president, assembled at the Hotel Portland and heard a local quartet made up of William Wallace Graham, first violin; M. Schuff, second violin; Moses Christensen, viola, and Ferdinand Konrad, cello. The program was devoted to Schubert's quartet in A minor, op. 29, and the andante cantabile from Tschai-kowsky's D major quartet.

MacDowell Day was observed by the MacDowell Club. Mrs. Thomas Carrick Burke, president. Mrs. Harry Beal Torrey gave a talk on the life of MacDowell. Maud Bohlman, soprano, and Abby Whiteside, pianist, assisted.

Joseph A. Finley, conductor of the Portland Oratorio Society, has been appointed conductor of the Amphion Male Chorus.

Tina Lerner, the Russian pianist, is one of the principal attractions at the Orpheum (vaudeville) Theatre.

Soloists at recent events have been Genevieve Gilbert, soprano, and John Claire Monteith, baritone. J. R. O.

#### SAN DIEGO HEARS PAULIST CHOIR

San Diego has been favored with the presence of the Paulist Choir, under Father Finn. A most successful concert was given at the Spreckels Organ, Balboa Park, to an audience of at least 10,000. The concert was followed by the Mothers' Day exercises at which Earl Meeker, now of The Grizzlies, presented a fine new song by Mrs. Clifford

## CHARLES HART TENOR SPRING BOOKINGS

April 12, Pulaski, Va.  
13, Bristol, Tenn.  
15, Danville, Va.  
16, Durham, N. C.  
17, Bluefield, Va.  
19, Greensboro, N. C.  
26, Carnegie Hall, New York.

May 1, Hoboken, N. J.  
20, Newburg, N. Y.

June 6, Potsdam, N. Y.  
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Payson, entitled "Mother Love." Both song and singer received a great ovation.

Wesley Peterson, who has been a serious pupil with Florence S. Gray since he was six years old—he is now twelve—gave a benefit recital for his family at the First M. E. Church. The San Diego Union said: "Dr. Ferris spoke very highly of the young man's work and honored him with the title of 'San Diego's boy genius,' and congratulated the city on producing such children and knowing how to value them. The boy artist played his opening numbers of Bach and his final numbers of MacDowell and encore of Rachmaninoff, the best out of a remarkable program. His tone was exquisite and at times amazingly large. Dean Blake was happy in his selections and again demonstrated that beauty of tone which always makes him enjoyable."

Carrie Jacobs Bond sang for the boys at Camp Kearny on Mothers' Day. T. G.

#### OAKLAND ACTS MUSIC'S HISTORY

##### More Than 300 Students and Alumni Participate

The spring music show this year of the Oakland High School, on May 11, at the Municipal Auditorium, took the form of a prelude and six acts, a pageant telling the story of the development of music and the part which it has played in the lives of nations throughout the centuries. More than 300 students and a number of the alumni took part in the program. The costuming and scenery were very effective and varied, in fact this pageant was the most elaborate annual event ever staged by the school and reflects great credit upon the promoters. The big school chorus, and orchestra of forty pieces (said to be the finest school orchestra in the West), a troupe of dancers, French troubadours, choir boys (not to mention many other performers), all contributed their share in a highly successful program. Some of the periods covered were the Greek, Roman, old English, French court music, operatic, orchestral, and period of community music. The finale was devoted to Americanization in music—Indian melodies, negro spirituals, Yankee Doodle, Northern and Southern airs, concluding with "The Star Spangled Banner." The soloists in the alumni scene were Frank Bradbury, Etta Wilson, and Jeannette Gause; Alice Mayer gave a short piano recital showing the rise of the pianoforte and individualism in music. The musical features were arranged by Alice M. Eggers, and W. R. Douglas, of the music department, the allegorical scenes by Elizabeth Kedroliovskiy, of the English department.

##### Bay Cities Claim Branch of National Conservatory

The Music Teachers' Association of Alameda County has given its endorsement to the bill to create a National Conservatory of Music, with one of its four departments to be located in California. In seeking the co-operation of the Music Teachers' Association of San Francisco, the bay region is strengthening its claim to consideration by Congress for a branch to be established here.

##### Little Art Theatre

The third program given by the Little Art Theatre Players opened on Monday evening, May 6, and was repeated Tuesday, Wednesday, Thursday and Friday evenings and Saturday matinee, under the direction of Jane Edgerton. Three one act plays were presented: "Happiness," by J. Hartley Manners; "Pater Noster," by François Coppee, and "Helena's Husband," by Phillip Moeller. Taking part in the casts were the following persons: Minna Ellen, Lewis Arnold, Katherine Drew, Beatrice Olds, J. Marion Pierson, Wilfred Spence, Beatrice Abel, Virginia Harrington, Charles Gebhart, Mrs. Harold Havens, Carl Eberts, Charlotte Ayer, Galt Bell, Otis le Ross, Edwin Mulligan. The musicians consist of: Violin, Laura Nerona; Lotta Navarro, cellist; Eva Garcia, piano. Miss Z. W. Potter is subscription manager.

##### Sons and Daughters of Washington Progressive

A good program was arranged for the last weekly meeting of the above club, on May 5. Genevieve Ruth Bowers, soprano, and Ruth Crandall, contralto, were the vocalists, accompanied by Mrs. E. D. Swift. Olive Reed, a promising young violinist, also played selections. Community singing was led by Gerard Taillandier, accompanied by Angela Husted. The program lasts from 3 to 5 o'clock each Sunday afternoon. No admission is charged, as these meetings are purely patriotic, their aim being to aid in bringing about national unity and greater Americanization. Efforts are also being made to form an orchestra. There is already the fine Community Orchestra connected with the school department, of which Hermann Trutner is director; but this new one is seeking to reach persons not as yet in contact with the educational system, but who have musical ability as amateurs. Gerard Taillandier is organizing this new venture, and he will probably succeed, as the musicians of Oakland seem to be endless in their variety and numbers.

##### California Writers' Club Gives Benefit

Many society and prominent club women and their friends attended the benefit entertainment for the Armenian and Syrian Relief under the auspices of the California Writers' Club, at the Municipal Opera House, on May 3. Prof. Charles Mills Gayley, of the University of California, gave an eloquent address. The chief musical feature of the program was the Minetti Quartet, the instrumentalists being Giulio Minetti, first violin; William Laraia, second violin; P. Whiteman, viola; Dr. Arthur Weiss, cello. Other artists were Dorothy Churchill Hess, soprano; Marion Holmes Nash, mezzo-soprano, and H. S. Avakian, baritone, in Armenian songs. Piano accompanists, Esta M. Pomeroy and Fred Maurer.

##### Last Half Hour of Music

The last Half Hour of Music this term at the Greek Theatre was given on Sunday, May 5, by the University of California Orchestra of forty-five men and women students, under the leadership of Choragus Paul Steindorff. The University of California Women's Trio also assisted in the program.

##### Original Compositions Heard at Concert

A concert of original compositions by the faculty and pupils of the Jenkins School of Music was given at the

Y. W. C. A. Auditorium on May 4 and created unusual interest, as it was the first experiment along this line; it was in every way successful, showing as it did surprising local talent for composing of a high order. There were violin solos, songs, piano solos, string quartet, transcriptions for woodwind and strings, cello solo, etc.

##### Jewish Festival of Shabuoath

Beginning this morning, May 17, the great Jewish festival of Shabuoath was observed in all temples and synagogues in Oakland and vicinity, the principal ceremony taking place at Temple Sinai, of which Doctor Harvey B. Franklin is rabbi. Here an elaborate and impressive musical service was rendered, eight confirmants participating during the three hours' morning service. Old traditional Hebrew music was given by the organist, Mrs. Elliot, and by the quartet, consisting of soprano, Mrs. A. J. Hill; contralto, Mrs. Vernon Franklin; tenor, Carl Reiser; bass, de Saix McCloskey. Joseph Lampkin, the boy violinist, who is creating unusual interest among musicians on account of his precocity, gave a violin selection. The confirmants were Marian Wesolo, Florence Adele Stamper, Elsie Kornfield, Sadie Levy, Rosebud Lane, Gertrude Brown, J. Harold Friedman and Raymond B. Livingston. E. A. T.

##### TACOMA NOTES

Closing the season's series of artistic recitals presenting professional musicians from Camp Lewis, the Fine Arts Studio Club entertained on Saturday evening, May 4, at the J. Q. Mason Reception Hall. Club members and guests enjoyed the program of operatic arias given by Constant Siegrist, tenor, formerly a grand opera soloist of San Francisco, now at Camp Lewis, and L. Graunam, baritone, from the depot brigade. Harp numbers and effective accompaniments were contributed by Earl Dillon, concert harpist.

Among the many special programs arranged for Mothers' Day, which was observed by the entire 91st Division at the American Lake cantonment, was a concert given by leading choral societies of Tacoma, with Louise Noyes, well known soprano, as soloist.

Rachel van Valen, a child-artist who has been singing in the interests of the Red Cross and is leaving for New York City, gave a farewell concert to the soldiers at Camp Lewis on Sunday afternoon, May 5, before an assemblage that packed the Knights of Columbus Headquarters Auditorium. A song number which especially pleased and brought forth calls and storms of applause, was "The Flag That Never Touched the Ground."

Tuesday matinee-recitals arranged by Mrs. James S. West and leading Tacoma soloists, and given in the various Y. M. C. A. concert halls at Camp Lewis are looked forward to and attended by thousands of soldiers weekly. K. K.

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